

WEDGWOOD
NOVEMBER, 1909 EXHIBITION NUMBER ONE SHILLING NET
Vol. XXV. No. 99

THE

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The Connoisseur

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1759 - 1909



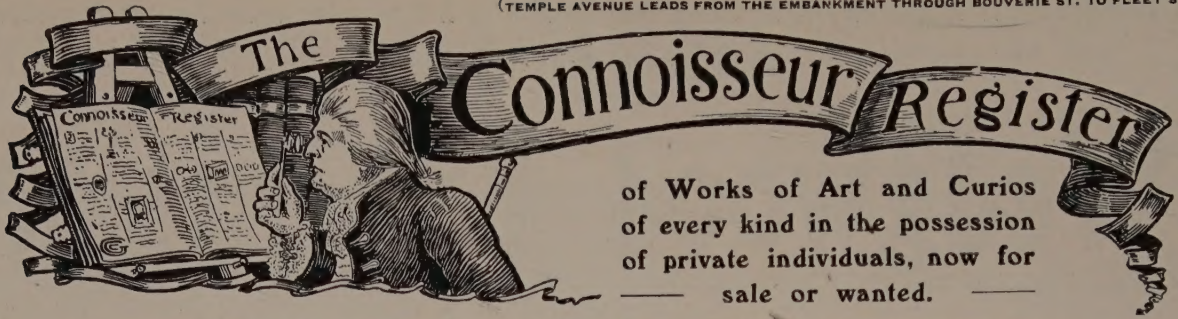
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Last Week in November at 11, CONDUIT STREET,
LONDON, W., and will remain open to the public
for a period of Four Weeks.**

Connoisseurs and Collectors are invited. Admission on presentation of Visiting Card.



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of every kind in the possession
of private individuals, now for
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The Register Columns will be found of great assistance in bringing Readers of The Connoisseur Magazine into direct communication with private individuals desirous of buying or selling works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

The charge is 2d. per word, which must be prepaid

and sent in by the 14th of every month; special terms for illustrated announcements from the Advertisement Manager, 95, Temple Chambers, Temple Avenue, E.C., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to the Connoisseur Magazine Register, 95, Temple Chambers, Temple Avenue, E.C.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Wanted, Proof Engravings after Sir David Wilkie, R.A. State price. [No. R3,643]

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Continued on Page XXIV.



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THE CONNOISSEUR MAGAZINE

(Edited by J. T. HERBERT BAILY).

Editorial and Advertisement Offices : 95, Temple Chambers, Temple Avenue, E.C.

CONTENTS.

VOL. XXV. November, 1909. No. XCIX.

	PAGE
THE TOWN OF PORTSMOUTH. PART I. WRITTEN AND ILLUSTRATED BY LEONARD WILLOUGHBY. (With twenty illustrations) - - - - -	131
HENRY WALTON, ARTIST. By EDMUND FARRER, F.S.A. (With ten illustrations) - - -	139
THE YEARS OF MAHOGANY. PART VIII. By HALDANE MACFALL. (With twelve illustrations)	148
THE GEORGE STONER COLLECTION OF FIGURES AND GROUPS BY THE RALPH WOODS OF STAFFORDSHIRE. PART I. By FRANK FALKNER. (With thirty-four illustrations) - - - - -	159
THE ARMOURERS OF ITALY. PART II. By CHARLES FFOULKES. (With fourteen illustrations)	167

[Continued on page VIII.]

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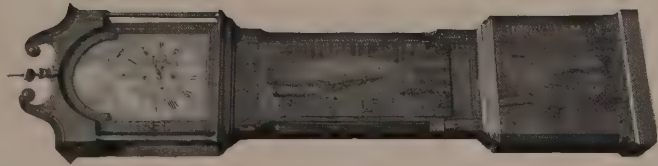
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CONTENTS—continued from Page VI.

	PAGE
CAMBRIDGE COLLEGE BOOKPLATES. By F. W. BURGESS. (With four illustrations)	172
FRENCH ILLUSTRATED BOOKS. By J. HERBERT SLATER. (With five illustrations)	174
NOTES AND QUERIES. (With two illustrations)	180
NOTES. (With seventeen illustrations)	183
CORRESPONDENCE	192

PLATES

BARBARA, COUNTESS OF CASTLEMAINE. By SIR PETER LELY	- - - - Frontispiece
CHARLES, FIRST MARQUESS CORNWALLIS, K.G. By J. OGBORNE, after H. WALTON	page 143
"HUDIBRAS." By RALPH WOOD	- - - - " 157
MARIE LECZINSKA, QUEEN OF FRANCE. By J. M. NATTIER	- - - - " 181

PRESENTATION PLATE

LOUISE-FRANÇOISE DE LA BAUME LE BLANC, DUCHESSE DE LA VALLIÈRE.
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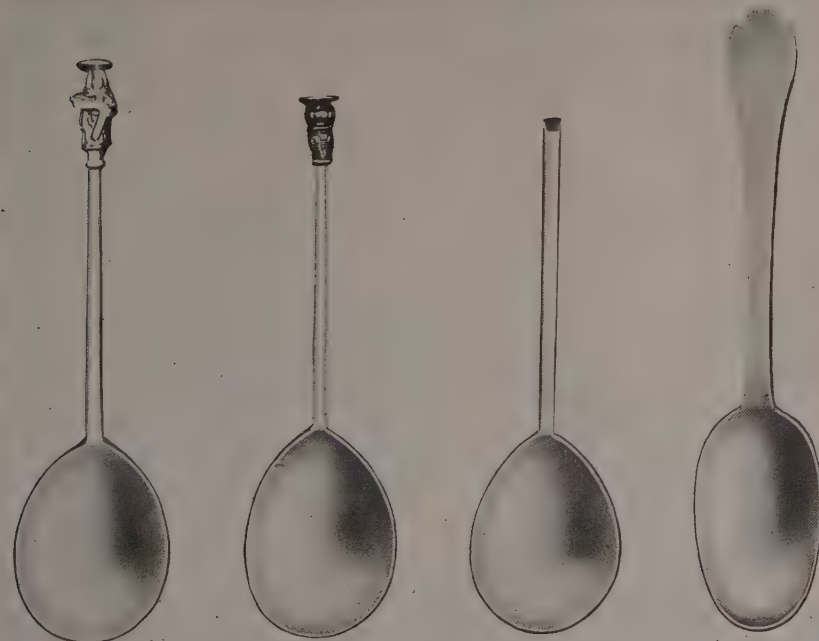
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November, 1909.—No. xcix.

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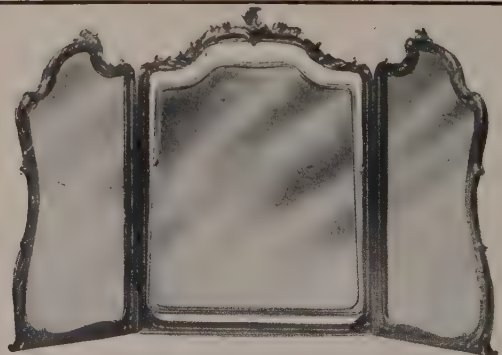
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November, 1909.—No. xcix.

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All regular subscribers to *The Connoisseur Magazine*, and all those subscribing for twelve months from September, October, or November, 1909, are entitled to receive as a presentation plate a beautiful photogravure reproduction of the portrait of

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The Plate is now ready, and Subscribers who wish to avail themselves of this offer should forward their Bookseller's receipt, as soon as possible, to the Subscription Department of *The Connoisseur Magazine*, Room 36, 2, Carmelite House, Carmelite Street, E.C.

Envelopes should be marked on left-hand corner, "Presentation Plate." Subscribers to the Volumes will also receive the Plate.

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THE CONNOISSEUR REGISTER

Continued from Page IV.

Dealer in Bric-a-Brac, etc., in Provincial Town, requires extra capital to increase business. Highest references.

[No. R3,656]

For Sale.—Antique English Corner Marqueterie Cabinet, 7 ft. 6 in. high, folding doors; Marqueterie Flowered Vase, peacock and butterfly; Centre Writing Slide, three drawers, top part three shelves, supported by fluted columns; bottom part two Marqueterie doors, inlaid vase and flowers, one shelf supported by fluted columns.

[No. R3,657]

For Sale.—Two very fine Antique Steel and Brass Fenders.

[No. R3,658]

Lady's Spinning-Wheel, about 1780; Old Linen, French marks of; Brass-headed Nails, 1735; Copy *Brahuit*, 1830, Monsieur Jonson's, illustrated by R. Cruickshank.

[No. R3,659]

Baxter Prints for Sale.

[No. R3,660]

Antique Carved Oak Hall-Stand, beautifully carved, moderate.

[No. R3,661]

Sheffield Plate Punch Barrel, fluted supports. Photo. Sun Dial, 1703, from Selkirk Castle. Arms—Baron Selkirk.

[No. R3,662]

For Sale.—Jacobean Oak Dresser, 12 large Pewter Dishes, 10 Pewter Plates, and Plate Warmer.

£25.

[No. R3,663]

Wanted.—Old Cromwellian Chairs, leather seats and backs; also old Petit Point Needlework. Send photos. and prices.

[No. R3,664]

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[No. R3,665]

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[No. R3,666]

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Special Notice

EADERS of *The Connoisseur Magazine* who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

MUSKETT.—This surname is said by "Lower" to mean sparrow-hawk, and to be analogous to such names as Kite, Hawk, Falcon, etc. Mushett, Mussett, and Musket are evidently other forms of this name.

GOTT.—Bardsley gives this as a local name, as the gott, a drain or water-channell. It is common in Yorkshire. In the Craven dialect and in Hallamshire a gott denotes a water-channel, from a mill-dam.

CURRER OF SKIPTON.—The arms of this family are to be found in Dugdale's *Visitation of Yorkshire*, and are recorded as Ermine, three bars sable, and charged with a closet argent, on a chief azure, a lion passant of the third a canton or. The crest is a lion's head, erased argent gorged with a collar sable, charged with three roundels.

HOLLAND.—The arms granted to Thomas Lindsey Holland, Esq., of Cornwall Terrace, Regent's Park, Co. Middlesex, are az, semee de-lis a lion rampant, guard ar. on a bend gu., an ostrich feather of the second bet. two bezants. Crest: out of a

crown, passisado or, the rim charged with three torteaux, a demi lion guard pp. holding in the dexter paw a plume of three ostrich feathers ar.

DAWKES.—The Will of Richard Dawkes, of St. Lawrence, in the olde jury, London, 1556, was proved in the Prerogative Court of Canterbury, and is now preserved at Somerset House.

PAKINGTON.—John Pakington, of Aylesbury, County Bucks, was son and heir-apparent of Sir John Pakington, K.B., of Westwood Park, County Worcester, by Dorothea, relict of Benedict Barnham, Alderman of London, daughter of Ambrose Smith, of London, Mercer. He was born about 1600, admitted to Gray's Inn 2nd February, 1618-19, and at the early age of twenty years, and in the lifetime of his father, created a baronet, 22nd June, 1620. He was Member for Aylesbury 1624 till his death. He died before his father, and was buried 29th October, 1624.

TYRELL.—Frances Tyrell was the daughter of Sir Toby Tyrell, the third Baronet, by his first wife, Edith, daughter of Sir Francis Windebank. She married Sir John Hewet, of Waresley, Huntingdon, who succeeded to the Baronetcy 14th October, 1657.

MORGAN.—Anthony Morgan, of Marshfield, Monmouth, in 1651 petitions the Committee for compounding to have the third of his estate from the time of sequestration. His only act against Parliament was that in 1642, being an orphan of only 15, he entered the service of the Earl of Worcester, long before the Earl's house was a garrison for the King; has never intermeddled in the wars. Begs to be allowed to give security for two-thirds of his estate.

BUTLER-SHAW.—W. B. Shawe, of 47, Oxford Terrace, Hyde Park, Colonel in the Bengal Army, changed his name by Deed Poll 18th November, 1881, to Butler-Shawe.

DRURY.—Walter Drury, of Watergate, near Chichester, Esquire, was sworn of the Privy Chamber 1st March, 1625. He is said to have been son of John Drury, of Pulborough, Sussex, D.C.L., and a Master in Chancery, but no confirmation for this latter statement can be found in a list of Chancery Officers by T. D. Hardy.

BOTELER.—Sir John Boteler married Alice, daughter of Sir Edward Apsley, Knight, of Sussex. He died in the lifetime of his father, Sir Oliver Boteler, of Sharnbrook, Bedfordshire, without issue. Sir John's widow married George Fenwick, of Brinkburne, Northumberland, with whom she emigrated to America in 1639. George Fenwick outlived her, and afterwards returned to England, becoming Governor of Berwick for the Parliament. He married, secondly, Katherine, daughter of Sir Arthur Haslerig, of Noseley, and she survived him.

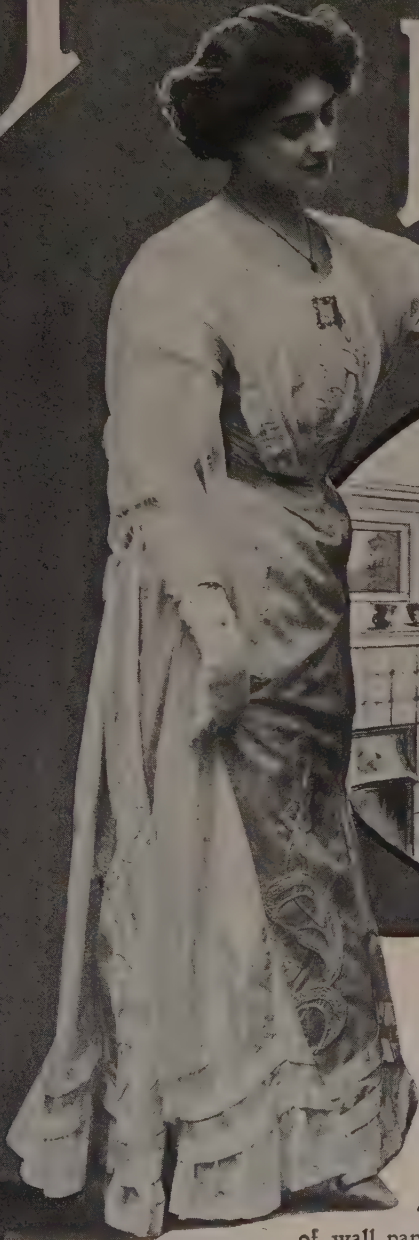
FINCH.—Benjamin Finch at a Court Baron holden for the Manor of Westerham, Kent, 19th April, 1750, was found as only son and heir to Benjamin Finch, who died seized of Riddens, *alias* Kingshall, and the Grove, now or late called Stonney Fields new piece.

PEARCE.—Ruth Pearce, of St. George's, Hanover Square, was married in that church to William Beedle, of Pinner, Middlesex, 27th October, 1802.

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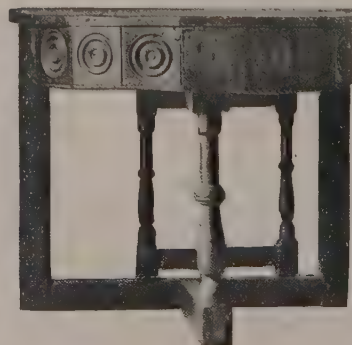


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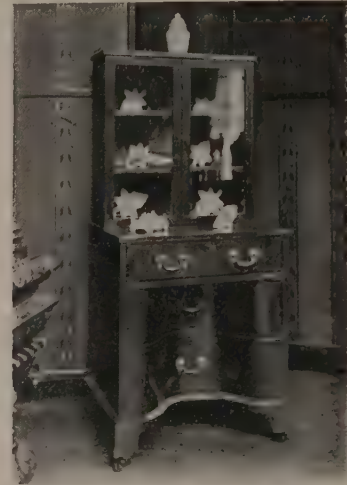
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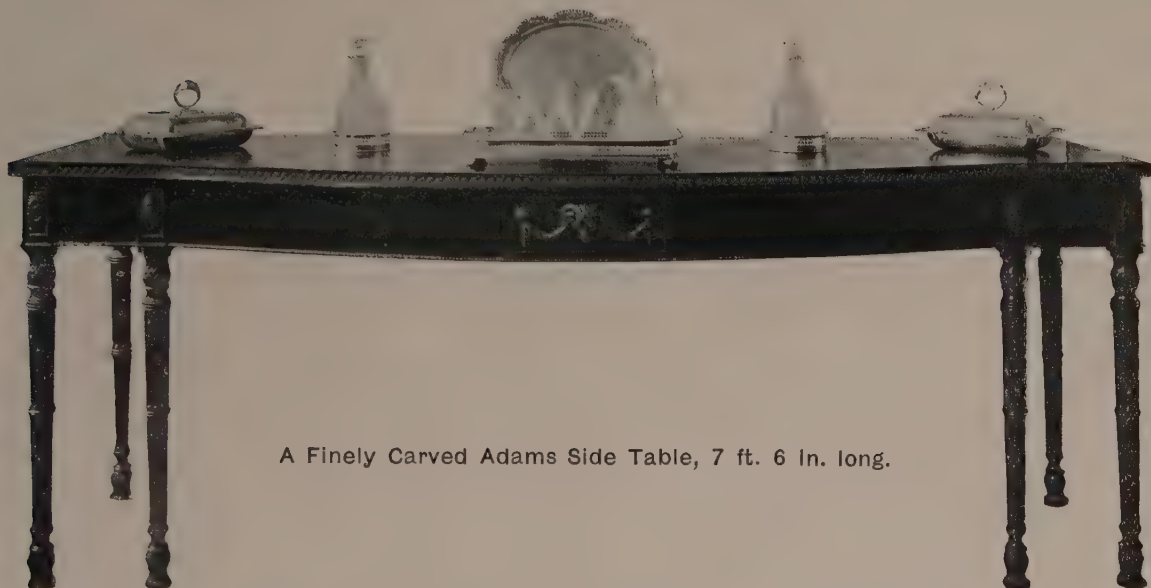
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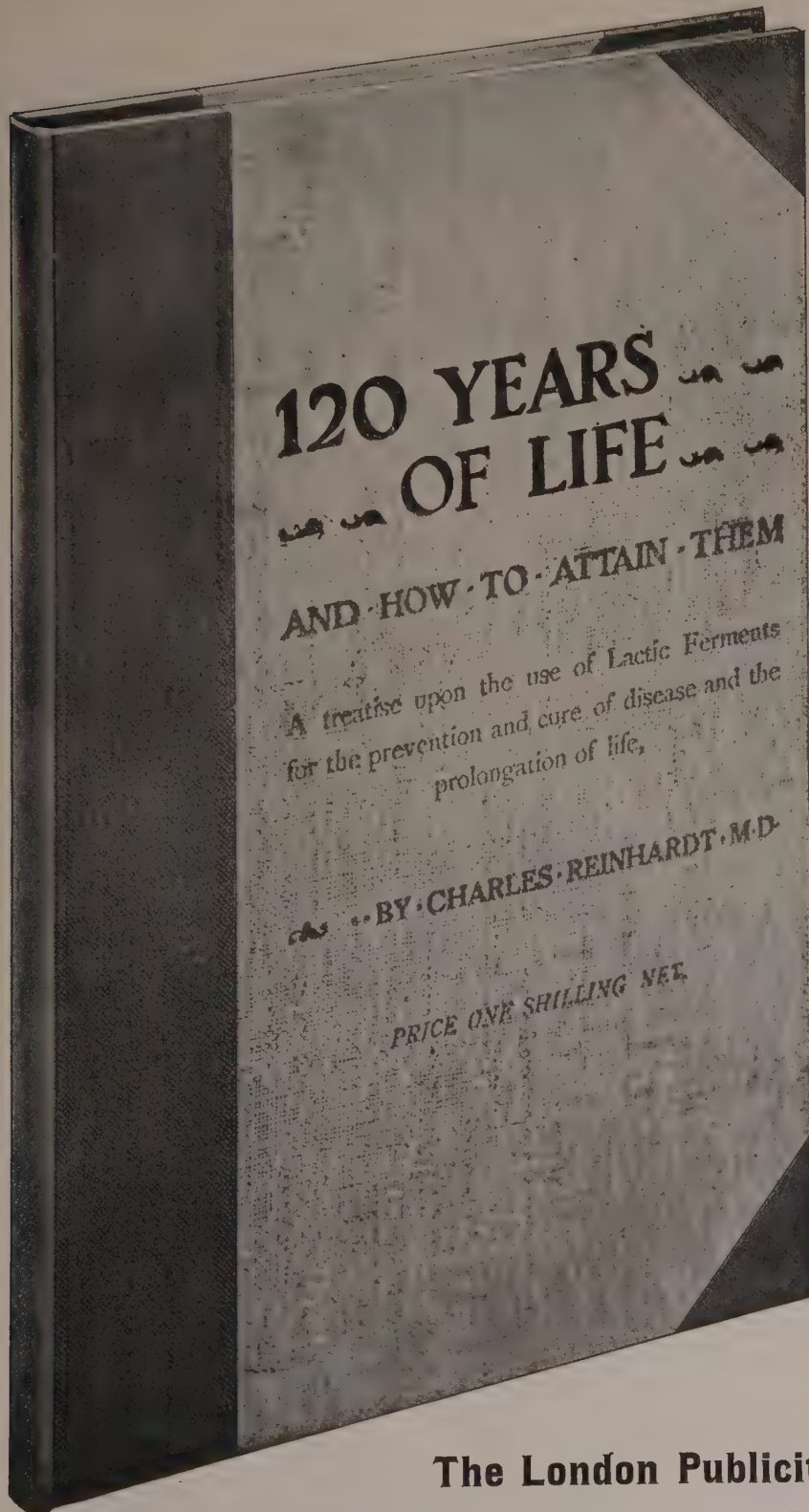
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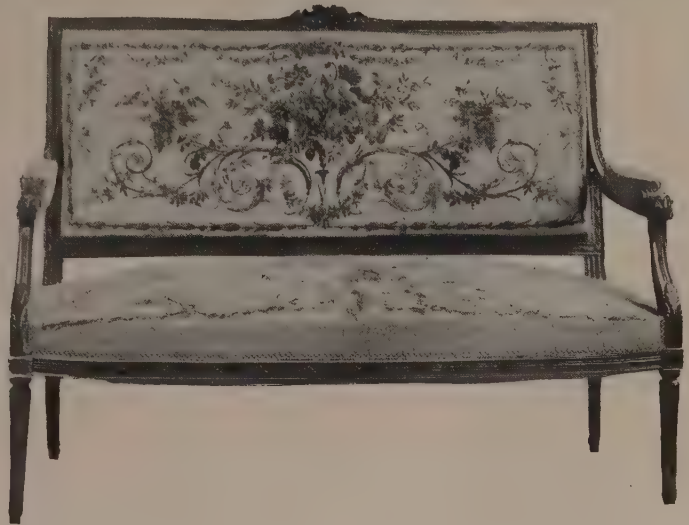
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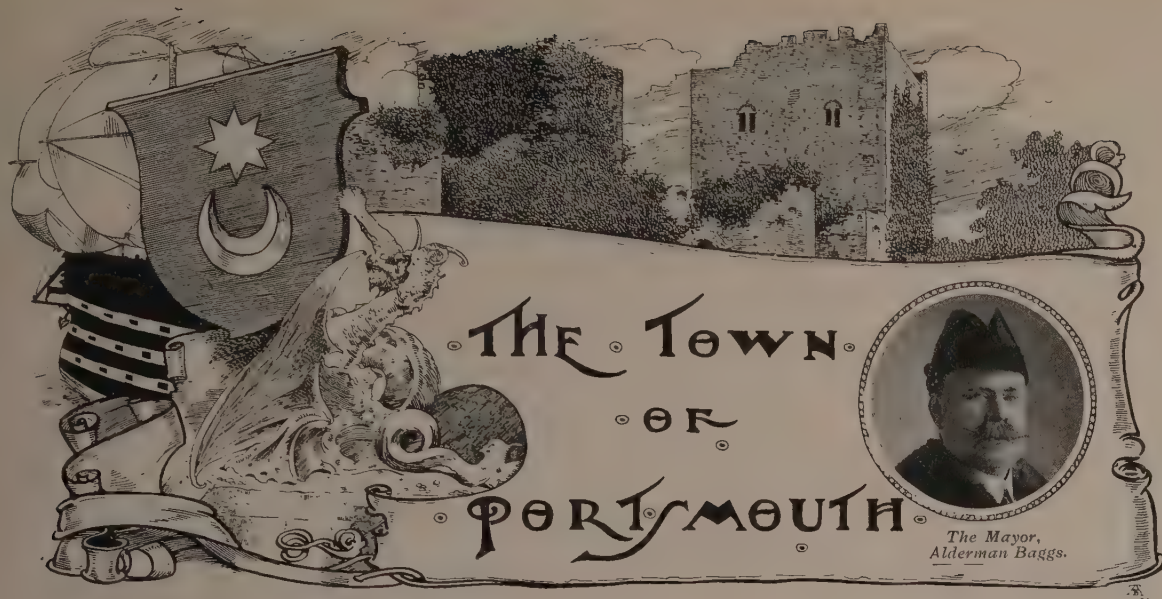
RARE MUSEUM OBJECTS.



BARBARA, COUNTESS OF CASTLEMAINE
AFTERWARDS DUCHESS OF CLEVELAND

BY SIR PETER LELY

In the possession of Earl Spencer, K.G.



Part I. Written and Illustrated by Leonard Willoughby

THAT Portsmouth owes its present importance as a town to its geographical position is very obvious. The rise of most of our cities and towns to any sort of importance has, in fact, been due to the conformation of the ground and the nature of either its seaboard or river-side. Of the many bays which abound on the south coast of England, such as Plymouth, Weymouth, Swanage, Poole, Christchurch, Portsmouth, Langstone, Chichester, Pagham, and

Dover, there are only two which meet the necessary requisites of a great naval port. These are Portsmouth and Plymouth. Portsmouth undoubtedly meets all requirements, and is also central for the command of the Channel.

Curiously enough, however, neither of these places was recognised to be of the importance they now are until the eighteenth century, and although Portsmouth had from earliest days been a favourite



CHARLES I. AND HENRIETTA MARIA

BY G. COQUES, AFTER VAN DYCK

IN THE MUSEUM

place for embarkation and the gathering of ships, still the real naval stations, such as they were, were the principal ports of *trade*—London and Bristol. Nevertheless, from very early days Portsmouth had to bear the brunt of invasion and battle, and it was from here that Alfred sent out his fleet to engage the Danes. William I. was opposed by the fleet which Harold collected at Portsmouth—the most convenient place for gathering together a large assembly of ships. In still earlier days the Romans

surrounding country which Porth held in vassalage of Cerdic. In 838 Æthelhelm, governor of Dorsetshire, routed a band of Danes which had disembarked at Portsmouth from a fleet of thirty sail. In 1086 William I. raised a fleet here, and embarked for Normandy; while in 1101 Robert, Duke of Normandy, claiming the Crown of England, landed in Portsmouth without opposition. In 1139 the Empress Matilda, with the Earl of Gloucester and only one hundred and forty men, landed at



A PROSPECT OF PORTSMOUTH FROM AN ENGRAVING BY G. SCOTIN, AFTER A. MENAGEOT (1740) IN THE MUSEUM
THIS VIEW SHOWS THE POSITION OF PORTCHESTER CASTLE, ON THE RIGHT

had a camp at the head of the harbour, which was one of the strongest of the surviving forts. This was Portchester Castle on the main road connecting Portus Magnus—as Portchester was then known—and Winchester. As to whether Portchester was ever a really convenient place of settlement is open to doubt, as it was shut in by hill and forest. In course of time it grew less convenient as a landing-place. It is therefore probable that the inhabitants moved nearer to the mouth of the harbour, and that this was the commencement of Portsmouth as a settlement and subsequent town.

In 501 a body of Saxons landed here from two large galleys under the command of Porth and his sons, Bleda and Magla, and defeated the Britons, killed their commander, and took possession of the

Portsmouth without opposition. Henry II., previous to his departure to act as umpire between Philip of France and Philip, Earl of Flanders, made his will at Portsmouth, near the sea-side. One copy he put into his own treasury, one in the Church of Canterbury, and a third in the treasury of Winchester. Richard I. embarked at Portsmouth for Barfleur with one hundred large ships in 1194. It was this monarch who granted the Corporation of Portsmouth a charter, dated May 2, 1194, three months after his return from captivity. It is thought that this charter was granted in return for a substantial contribution to the Royal Treasury. The charter granted leave to hold a fair or mart for fifteen days, a weekly market on Thursdays, and immunities. This was the charter for "Free Mart Fair," which continued until 1846.

The Town of Portsmouth

The immunities alluded to were that during the fair the town was "to be Free to all people, natives and foreigners, free from tolls, duties, impositions, and no one to be arrested for debt, or oppressed in any way during its continuance." This fair was directed to be held on the festival of St. Peter de Vincula, viz., the 1st of August in the Roman Catholic calendar. The fair, which was originally of great service as a market and for commercial rendezvous, gradually, as the population increased, degenerated into such scenes of drunkenness and vulgarity that an Act of Parliament was passed to discontinue it. In 1200 King John granted to the borough a charter, embodying the same privileges enjoyed under Richard's charter.

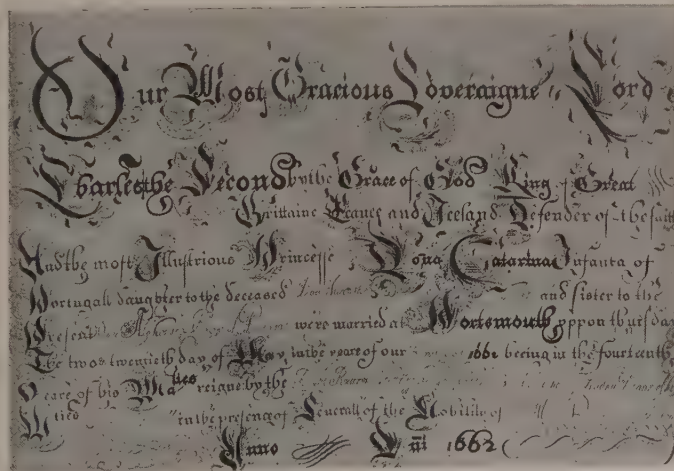
Henry III., in 1221, assembled at Portsmouth one of the finest armies ever raised, and in 1230 he embarked for St. Malo. This same year he confirmed the preceding charters of Richard and John, and in 1242, together with his Queen, Prince Richard, three hundred knights with thirty hogsheads of silver, sailed from Spithead for Gascony. Fourteen years later he granted to "our honoured men of Portsmouth" a "Guild of Merchants" and other privileges, which shows that the town was so far advancing in importance as to claim equal privileges with such places as York, Hereford, and Lincoln, which had already their Merchants' Guild. These guilds were



MEZZOTINT BY FABER FROM LELY'S PAINTING OF CHARLES II. IN THE MUSEUM

Spain, and took with him his wife, Constantina of Castile, and two daughters. Richard II. and his Queen accompanied them to Portsmouth and presented them with two golden crowns. The English fleet was blockaded by the French in 1416 at Portsmouth. In 1417 Henry V. embarked for Normandy, while in 1445 Margaret of Anjou landed here and proceeded to the Priory of Southwick, where she was married to Henry VI. In 1449 Adam de Moleyns, Bishop

of Chichester, keeper of the King's privy seal, was dragged out of the "Domus Dei" and cruelly murdered by a party of sailors. Edward IV. reviewed 30,000 men on Southsea Common in 1475, and granted in 1461 a charter which confirms those of Richard II., Edward II., Edward III., and other monarchs.



COPY OF MARRIAGE CERTIFICATE OF CHARLES II., WHO WAS MARRIED AT PORTSMOUTH IN THE MUSEUM

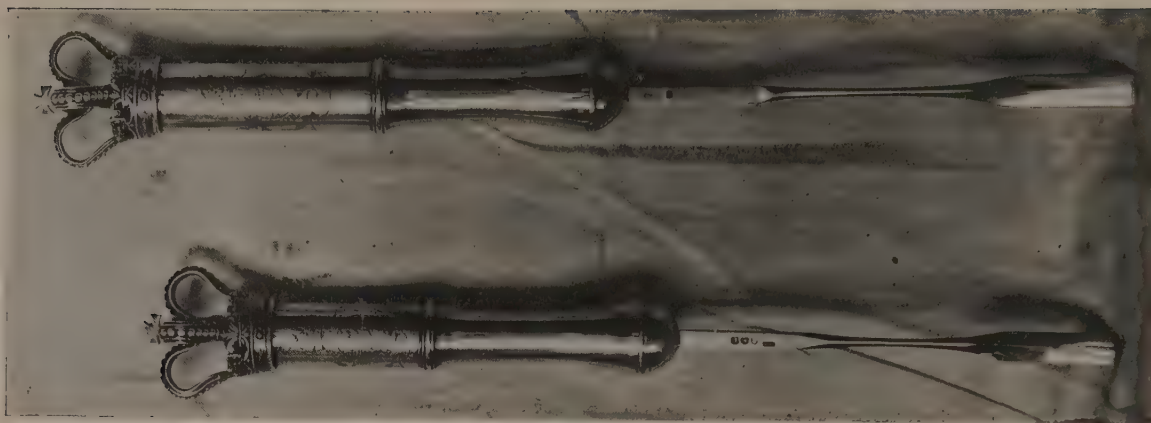
of Chichester, keeper of the King's privy seal, was dragged out of the "Domus Dei" and cruelly murdered by a party of sailors. Edward IV. reviewed 30,000 men on Southsea Common in 1475, and granted in 1461 a charter which confirms those of Richard II., Edward II., Edward III., and other monarchs.



THE GREAT MACE
OF SILVER-GILT
FOUR FEET IN LENGTH
circa 1658



MAYOR'S GOLD COLLAR OF OFFICE
THE BADGE IS SUSPENDED FROM THE
RING AT THE BOTTOM OF THE COLLAR
THE COLLAR WAS BOUGHT BY SUB-
SCRIPTION IN 1858 THE SHOULDER MEDALLIONS REPRESENT THE COMMON
SEAL THE POINTED OVAL IS THE SEAL OF THE DOMUS DEI AT PORTSMOUTH
THE FLAT LINKS ON THE COLLAR ARE INSCRIBED WITH THE NAMES OF
SUCCESSIVE MAYORS



TIPSTAFF'S STAVES SHOWING OARS SCREWED
ON TO BOTTOM OF SHAFT THESE OARS
HAD TO BE DISPLAYED ONLY WHEN ARREST-
ING A PERSON ON BOARD SHIP WHEN
NOT SHOWN THEY ARE INSERTED

The Town of Portsmouth



SEAL ATTACHED TO ELIZABETH'S CHARTER
OBVERSE

Richard III., in 1485, also confirmed preceding charters, and Henry VII. granted one in 1489. Henry VIII. also granted a charter in 1511, as did Edward VI. in 1551. In 1600 Queen

Concerning the subsequent items of importance in connection with the history of Portsmouth, I may mention that Southsea Castle was built in 1539. In 1552 Edward VI. visited Ports-



SEAL ATTACHED TO ELIZABETH'S CHARTER
REVERSE

Elizabeth granted the Corporation the power of electing justices of the peace, and gave the title of "mayor and burgesses." Charles I. granted a charter in 1629, which was important, as it gave the borough privileges and immunities which it did not possess before. Charles II.'s charter of 1683 became void owing to the borough following the example of many others in the kingdom, which surrendered the charter of Charles I., and accepted another from Charles II., under which they acted till the abdication of James II. in 1688. It was then discovered that the charter of Charles I. was in the hands of a Mr. Giogne, and on application was by him duly surrendered, by which means the charter of Charles II. became void. The recovery of Charles I.'s charter was highly favourable to the freedom of this borough, since by that of his successor the mayor, aldermen, recorder, justices, burgesses, and town clerk were removable from time to time at the will of the Crown.



SILVER BADGE WORN BY MAYOR'S OFFICERS

mouth, and in 1591 Queen Elizabeth came here. Charles I., as Prince of Wales, landed here on his return from France and Spain in 1623. The Duke of Buckingham sailed from Spithead with 100 ships and 7,000 land forces in 1627 to relieve Rochelle. In 1628 the Duke was assassinated in Portsmouth by Felton. In 1642 Portsmouth was besieged by the Parliamentary forces. In 1660 Princess Henrietta, falling sick of the measles while under sail in the "London," which was nearly lost upon the Horse shoal, put into Portsmouth harbour.

Charles II. married Catherine of Braganza on May 22nd, 1662, and in 1664 he came to Portsmouth to view Prince Rupert's squadron. The Duke of Berwick was made governor in 1687, and in 1688 Judge Jeffreys, Lord Chief Justice of England, was elected Recorder. In 1689 William III. dined on board the "Elizabeth," and gave the seamen 10s. per man for their services in Bantry Bay. Coming to



OBVERSE



REVERSE

THE COMMON SEAL OF PORTSMOUTH
LATE THIRTEENTH CENTURY



ARMS OF COMMONWEALTH
DISCOVERED ON UNDER-
SIDE OF PLATE



ARMS OF CHARLES II.
ON TOP OF PLATE

PLATE ON HEAD OF SMALL MACE (1650) SHOWING BOTH SIDES

later times, in 1803 Lord Nelson hoisted his flag on board the "Victory," and in 1805 embarked from Portsmouth for the last time. The same year—barely three months later—the "Victory" arrived at Spithead with the mortal remains of this most gallant sailor on board. Kings, queens, emperors, ruling princes, presidents, and governors have continually visited this great maritime town, and he who would know more of its interesting history, told in most readable form, should study *The Annals of Portsmouth*, written by Mr. W. H. Saunders, Portsmouth's antiquarian and curator of its museum. This work, together with Mr. William Gate's *History of Portsmouth*, gives in detail the many historical matters which are connected with Portsmouth and Southsea.

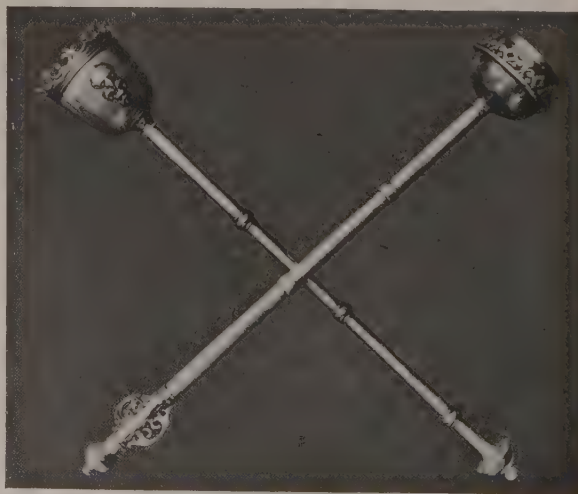
The property of the Corporation which exists to-day, such as the insignia, charters, seals, and plate, is of a most interesting description, and is safely lodged in the princely Town Hall, of which there is no finer specimen in the kingdom. Other objects of very great historic value are kept in the museum in High Street—a building which was once the old guildhall. The contents of this highly-interesting museum, which include relics, models, drawings, old engravings, a copy of the declaration of American Independence, an Elizabethan map of London, seals of all the corporations, and many curios, are worthy of study by connoisseurs and collectors, and though the collection is by no means a large one, still such things as have been got together—thanks to



GOLD BADGE WORN BY THE MAYOR

Corporation are of singular interest, the plate itself being the second most valuable collection of Corporation plate in the kingdom. It is claimed that Portsmouth has the distinction of being one of the towns to which the largest number of charters has been granted, these ranging from that of Richard I. in 1194 down to 1835, when the municipal Reform Bill was passed. In 1600 Queen Elizabeth granted the first charter of definite incorporation

to Portsmouth. The privileges then granted were that the town should be governed by a mayor and burgesses, who might hold lands and have a common seal. According to the records in the Corporation muniments, the first mayor of Portsmouth was elected in 1531, and was one Thomas Carpenter, who, according to Leland, built the first Town Hall. This stood in the middle of High



Silver Parcel Gilt Mace, circa 1650, showing plate on the top which now unscrews.

Silver Mace, circa 1622.

THE SMALL MACES

The Town of Portsmouth

Street, and was built at his own expense. The seal attached to Elizabeth's charter is an exceedingly fine one, and in good preservation. The earliest common seal was pointed oval in shape, 3 in. in length. This was thirteenth century, and showed a single-masted vessel on the waves, with furled mainsail with the moon and star above. Only an imperfect and undated impression of this remains. The present common seal is double, and is late thirteenth century. It is circular, measuring 3 in. in diameter, the obverse bearing the figure of a single-masted vessel on the waves, with two men on the yard furling sail. The reverse represents a Gothic shrine, and is purely ecclesiastical. It has a gabled-roofed building, in the centre of which, under a niche, is a crowned figure of the Virgin holding the infant Saviour. At the east end of the building is a niche containing a figure of a bishop—on the left St. Thomas of Canterbury, and on the right St. Nicholas, both with mitres, episcopally robed, and having croziers in their hands. The legend translated runs: "This Port O Virgin Assist! O St. Nicholas cherish it! O St. Thomas pray for it!" St. Nicholas was appealed to as the special protector of sailors, and St. Thomas the patron saint of Portsmouth Parish Church.

The provost's seal is circular, $1\frac{1}{4}$ in. in diameter, and bears the device a crescent surmounted by an eight-rayed star. The crescent and star is the old accepted arms of the borough, the date of its introduction being uncertain. It is generally supposed that the crescent was adopted during the Crusades, and the star



THE OLD HAND DISPLAYED OUTSIDE THE "WHITE HOUSE" (THE COMMON GAOL) IN THE HIGH STREET TILL 1805 DURING THE PERIOD OF THE FREE MART FAIR

taken as the North Star—the guide to mariners. The mayor's seal now in use is a copy in silver of the old provost's. It was in use in 1692, and bears the same legend:—

*S' PROPOSITI DE PORTSMVTH.

The great mace is of silver-gilt, and is 48 in. in length. It bears the maker's mark W. H., and is said to have been given to the town by Sir Josiah Child in 1678. It is, however, probable that he gave it during the year of his mayoralty in 1658, as the greater part of it is of Commonwealth period, and was only converted into a royal mace at the Restoration. The shaft is certainly original, and the lengths are chased with a running pattern of acorns and oak leaves encircled by a ribbon. The brackets beneath the mace head are very beautiful, while the foot knop is chased with oval medallions. Alterations have been made to the mace head, where the Commonwealth devices have been replaced by the rose, fleur-de-lys and harp, all crowned, between the initials C. R. The coronet on the head dates from

the Restoration, but the arches of the crown are peculiar, and certainly non-regal. These support an orb and cross, and beneath these latter on the flat cap of the crown are the royal arms.

Another mace, $18\frac{1}{2}$ in. long, is of silver, with a plain shaft divided by knops into four sections. The head is bell-shaped, with a Tudor rose on one side and fleur-de-lys on the other, both gilt. On the top are the royal arms of James I., now almost defaced. The third mace is 18 in. long,

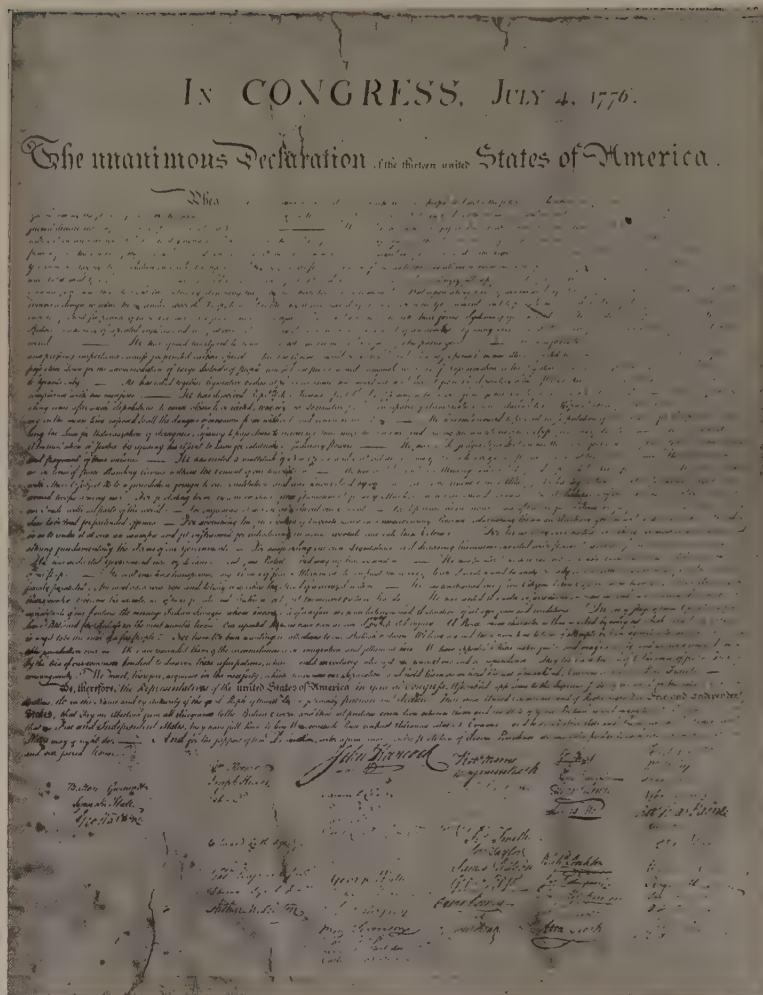


COFFER OF THE TIME OF HENRY VII., IN WHICH SOME OF THE CHARTERS OF THE BOROUGH OF PORTSMOUTH WERE FORMERLY KEPT

and of silver parcel gilt. Its head is hemispherical, with a coronet of fleurs-de-lys and lozenges. There are five open scroll-work flanges on the grip of the shaft, which is divided into four sections. The plate on the top has the royal arms of Charles II. with in the garter. This mace was repaired some thirty-five years ago, when the plate was found to bear on the reverse side the arms of the Commonwealth. At the time of the Restoration this plate had been simply reversed, and Charles II.'s arms engraved on it. On this discovery being

made, the top was made to screw off if desired for examination. For many years the mace was lost, but was found in 1875 amongst some lumber in the borough gaol! The mayor's chain and badge are of gold, and were bought by public subscription in 1858. The chain consists of two parts, front and back, divided by shoulder medallions representing the old town seal. The back part consists of a double chain of flat and round links with pointed oval medallion, representing the seal of the "Domus Dei" at Portsmouth. Originally there was only a single chain behind, but the undersides of the twenty-six flat links being inscribed with the names of mayors were used up, so another chain was added. The front part of the chain consists of four

sets of six round twisted links, divided by three medallions. The central one has the crest of Henry Ford, Esq., Mayor, when the chain was bought. Over this was added in 1887, by A. S. Blake, Esq., the ex-mayor, an imperial crown of gold with jewelled circlet, and beneath it a ribbon: JUBILEE V. 1887. R. YEAR. 'Two curious water bailiffs' staves, surmounted by a royal crown, are interesting. These are Georgian, and were used by officers in the execution of their duty. The curious part of these staves is that when an



DECLARATION OF AMERICAN INDEPENDENCE, THE PROPERTY OF MR. C. MOORSHEAD. THERE ARE ONLY 13 OF THESE DOCUMENTS EXISTING, OF WHICH HIS IS ONE

officer's duty took him aboard a vessel to arrest a person, it was first of all necessary to unscrew the bottom of the staff. Inside the shaft is an oar, which when removed screws on to the end of the shaft. This oar was obliged to be shown when boarding a vessel, otherwise no arrest could be effected. The coffer used until the reign of Elizabeth for the keeping of the charters is an oblong box with an arched lid.

It measures only 13½ in. in length, 8 in. in breadth, and 8½ in. in height. It is of wood, covered with red leather, and banded with strips of fluted steel.

In a later issue I will give a description and full illustrations of the magnificent collection of plate belonging to the Corporation.



IN THE MUSEUM THIS KEY WAS RECOVERED FROM THE BOTTOM OF THE SEA IN THE HARBOUR WHERE IT HAD BEEN THROWN BY GORING WHEN HE HELD PORTSMOUTH FOR THE KING



Henry Walton, Artist

By Edmund Farrer, F.S.A.

IN Bryan's *Dictionary of Painters and Engravers*, under the name of Henry Walton, appears the following:—"An English subject and portrait painter, was born about 1720. He was a member of the Society of Artists, where he exhibited, as well as at the Royal Academy, from 1771 to 1779. His subjects were usually portraits in small or domestic incidents. Several of his pictures have been engraved. His death took place about 1790. Two of his pictures were exhibited at the Grosvenor Gallery in 1889." A very similar account of him is given in Redgrave's *Dictionary of Artists of the English School*, where we have: "Portrait painter, was born about 1720. His portraits, usually of small size, are tolerably drawn and tenderly painted, with some attempt at expression. He also painted domestic incidents, in which he introduced portraits, and exhibited some of this class at the Royal

Academy in 1777-78 and 1779. He was an active member of the Society of Artists. Died about 1795. Several of his works have been engraved."

In Waagen's *Treasures of Art in Great Britain*, circa 1854-57—though the author seems to have had access to the great collections in England—no

mention is made of a picture by this artist, nor do I know any further account of him in print whatsoever.

The catalogue of the Grosvenor Gallery for the exhibition of 1889 is not in the library at the Victoria and Albert Museum; but I think it probable that the pictures mentioned in Bryan's work as exhibited there were by an artist of the same name, who was then living.

About the year 1890, I made the acquaintance at Rickingham, in Suffolk, of an old farmer by the name of Gooderham, who was then over ninety years of age, and who had lived all his life within a radius of a few miles of that



THE FRUIT BARROW

BY J. R. SMITH, AFTER H. WALTON

same spot; and he often spoke to me of an artist by the name of Walton (the Christian name he could not remember), who, when he, the narrator, was a boy, resided at a farmhouse (now called the Oak Tree Farm) in Burgate, on the main road between Scole and Bury St. Edmunds. I thought little of it at the time; but some years later, when I had partly accomplished my visitation of Suffolk houses, which resulted in a volume on *Suffolk Portraits*, this story of old Gooderham's came back to me, and I determined to try and connect this local artist with the man recorded by both Bryan and Redgrave. It naturally struck me the former might well be the son of a man who had died between 1790 and 1795.

This was the fixed idea in my mind when I first sought the connection, and it was a long while ere I saw reason to alter it. It seemed to me incredible that the man who painted *The Fruit Barrow*, engraved by J. R. Smith in 1780, and the *Portrait of Edward Gibbon*, the historian, in the National Portrait Gallery, could, even had he lived beyond 1790 or 1795, have painted in 1806 that of *Lord Henry Petty*, afterwards third Marquess of Lansdowne, purchased by the trustees of the same institution in 1864—the style is so different.

I soon found out that the Burgate artist had, between 1795 and 1810, left many specimens of his handicraft in the immediate neighbourhood of his residence. At Thornham Hall, near Eye, belonging to Lord Henniker, there are four portraits, exactly similar in style to that of Lord Lansdowne, painted about the same period, and in the lower corner of one of them may be seen, placed there by the artist, in pigment of a lighter shade, "Walton . Burgate."

At Thelnetham Rectory, in the possession of the Rev. John Sikes Sawbridge, inherited from his grandfather Mr. Edward Bridgman, of Coney Weston Hall, who married a Miss Walton, I discovered decided proofs of a relationship between the two men (if there were two). Here, hanging on the walls, were engravings of three of the pictures after Henry Walton, by J. R. Smith; here, too, were small oval portraits in a similar style, and in similar frames to that of Gibbon; here also was the portrait of a lady, after the style of Hoppner, painted in the nineteenth century; and besides all these, silver stamped with the initials of some of the Walton family, and two memorial rings inscribed, "Henry Walton . ob . 19 . May . 1813 . æt 67."

There could not, therefore, be any doubt about a connection between the artist or artists and the Bridgman family; however, there was no signature on any one picture save that at Thornham, and

nothing to prove conclusively that the Henry Walton of the memorial ring was an artist at all.

It is to my friend Prince Frederick Duleep Singh that I am chiefly indebted for the elucidation of the mystery; he it was who discovered in the early part of 1908 the family history of "Henry Walton, Artist," thus enabling me to state the facts which this article records. It will be necessary to enter rather minutely into genealogical details to prove that the Henry Walton of Bryan and Redgrave lived on after 1790 and 1795, that he was the Burgate artist, and that he died on 19th May, 1813, aged 67. The information here collected to prove these facts is taken from a family prayer-book, the parish registers of Dickleburgh, Norfolk, the Suffolk collections of Davy in the British Museum, and the will of Henry Walton of Burgate, proved September 4th, 1813.

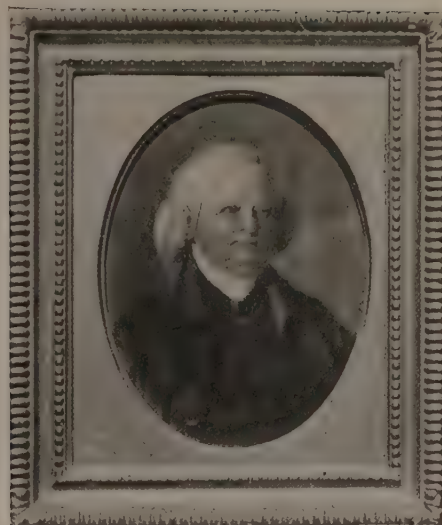
In the middle of the eighteenth century there was living at Dickleburgh a certain Samuel Walton, born in 1710; he was the son of William Walton, who was living in 1720; and in the possession of this latter gentleman was the aforesaid prayer-book, printed in 1691, "given to me in 1700, by my mother, as my father's book." In this little treasure-house lies hid a good deal of the earlier portion of the family history, and that same book is now in the possession of a collateral descendant, Mrs. Walton, of Bedford. Samuel Walton, of Dickleburgh, had a wife whose Christian name was Anne; by her he had three children. The elder was Samuel Walton, jun. (so-called in the prayer-book, in the parish registers, and on his tombstone at Dickleburgh); he was born in 1741, and died in 1783, aged 42. Of him we need record no more than that he had several children; that he received the prayer-book from his uncle, William Walton, of Norwich, and handed it on to a third Samuel, who died unmarried; he bequeathed it to his brother Thomas Newstead Walton, from whom it came in direct descent to the husband of its present owner at Bedford. Samuel Walton, sen., had besides another son and daughter; the latter was Elizabeth Walton, born in 1752, who married at Dickleburgh in 1771 Edward Bridgman, of Coney Weston and Botesdale; she died in 1843, her husband having predeceased her in 1817, aged 67. The other son was Henry Walton, the artist, born (though I know not where) in 1746, and who is recorded in the Davy MS. to have "died at Mrs. Fraser's, New Bond Street, in 1813, aged 67," the very date of the memorial rings. In the will the artist bequeaths "to my sister Elizabeth Bridgman one hundred and fifty pounds, and to my brother-in-law Edward Bridgman" a similar sum. Furthermore, members of the family of Samuel Walton, jun., were painted

Henry Walton, Artist



EDWARD BRIDGMAN, JUN.

BY H. WALTON



EDWARD BRIDGMAN, SEN.

BY H. WALTON

by the artist. The portrait said to be Robert Rayner, who married one of the daughters, in a shooting costume characteristic of the period (c. 1790), carrying a gun, is still in the possession of his grandson, Mr. Cooper, of Ashen Hall, Essex. Mr. Rayner's first wife, who was Frances Walton, was painted seated at her spinning wheel; but the picture being used as a fire-screen was destroyed. Many other members of the family, painted by the artist in miniature, are in the possession of Mrs. Walton, of Bedford, who also

owns proof copies of *The Fruit Barrow*, and yet a third memorial ring.

Thus there can be no doubt but that the Burgate artist was connected by family ties with the Bridgmans of Coney Weston, in the possession of which family and their descendants were, and still are, pictures and engravings by and after the Henry Walton of Bryan and Redgrave. He was not born in 1720, but in 1746; he was therefore 25 years old (and not 51) when he exhibited his first picture at the Society of Artists; but why he ceased to exhibit about 1789 is

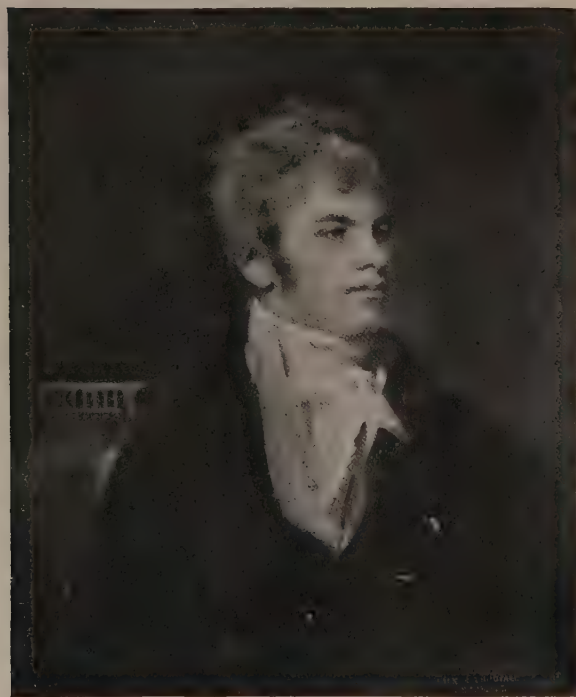


THE SILVER AGE

BY J. R. SMITH, AFTER H. WALTON

unknown, seeing that he painted after that so many portraits of celebrated people.

There is in the possession of Mr. Harvey Mason, of Necton Hall, near Swaffham, Norfolk, a picture painted by Walton, with a verified record on the back, which gives one valuable piece of additional information concerning the artist's early career, the truth of which will be very evident to anyone who carefully studies the style and technique displayed in the pictures painted prior to 1780. It has well been described as "*Cricket at Harrow in 1772, with portraits of William and John Mason and their tutor, Mr. Ambrose Humphreys.*" The centre figure in it



LORD HENRY PETTY, AFTERWARDS THIRD MARQUESS OF LANSDOWNE BY H. WALTON

is a boy (William Mason) holding in his hand an old-fashioned curved cricket bat; the younger boy (John Mason) is partly kneeling on the ground, on the dexter side of the picture. The costume is most interesting, showing, as it does, what was worn by the boys at Harrow about that period—loose shirts open in front, with sleeves and tight wristbands; long blue waistcoats, with gold buttons; short blue breeches, having gold buttons at the knees; white stockings, black shoes, and steel buckles; a blue coat, with similar buttons, is on the ground. The tutor (Mr. Humphreys) stands on the sinister side of the picture. The background represents a view of Harrow Hill, much wooded, with the church spire behind. It must be confessed that this latter

is not an artistic production at all. On the back is an inscription written later by William Mason, the elder of the two boys, "The picture was painted by Walton, of Faunham (*sic*), near Bury. It represents his patron, and my most estimable friend, Ambrose Humphreys, Esq., myself and my brother John Mason, playing at Cricket at Harrow, where we were then at school under Dr. Summer . . . now Dr. Parr, assistant. It was about the year 1772. Walton was placed by Mr. Humphreys under Zoffany." Indeed, the figure of the tutor might well have been painted by Johann Zoffany. One further point connected with this picture may be of interest. William and John Mason were the sons of William Mason, Esq., of Necton Hall, by his wife Elizabeth, the daughter and co-heir of the Rev. Francis Blomefield, rector of Fersfield, the well-known antiquary and historian of Norfolk.

Two other paintings exhibiting Walton's earlier (Zoffany) style are illustrated in this article. The one is in the possession of Dr. Crowfoot, of Blyburgate House, Beccles, and represents three young men in the costume of the period (1770) with a boat alongside the bank of the river Waveney, between Beccles and Yarmouth. The centre one of the group is William Crowfoot, an ancestor of the owner; the two others were his college friends, sons of Mr. Burroughes, of Long Stratton, in Norfolk. In Blyburgate House there are many portraits by Walton, some painted thirty years later than this, and Dr. Crowfoot believes that the artist often resided for a while in Beccles. No doubt, like others of the profession, he shifted about to find work for his brush.

The second portrait represents a cleric, of an ancient Suffolk name, the Rev. Charles Tyrell, rector of Thurston. He died in 1811, aged 70. The picture was painted probably about 1790, or even earlier. It is now in the possession of a descendant, Commander Browne, R.N., of Rougham, near Bury St. Edmunds.

Through the kindness of Mr. J. S. Earle, of Kensington, I am enabled to give a list of the pictures of Walton which have been exhibited at the Society of Artists and at the Royal Academy. The following is from *The Society of Artists of Great Britain*, by Algernon Graves, 1907:—

"Henry Walton, painter, Great Chandois (*sic*) Street, Covent Garden."

- 1771.—198. A Family.
- 1771.—199. Portrait of a Nobleman, small, whole length.
- 1771.—(Elected F.S.A.), viz., Fellow of the Society of Artists, Great Queen Street, Lincoln's Inn Fields.
- 1772.—359. A Family of Children, small, whole length.
- 1772.—360. A Portrait of a Nobleman, small, whole length.
- 1772.—361. A Portrait of a Gentleman, small, whole length.
- 1772.—362. A Portrait of a Gentleman, small, whole length.



ES, FIRST MARQUESS CORNWALLIS, K.G.

GBORNE, AFTER H. WALTON

*Colour Print in the possession of
Prince Frederick Duleep Singh*

Henry Walton, Artist

- 1772.—(Director F.S.A.)
 1773.—403. A whole length of an Officer.
 1773.—469. A Conversation.
 1773.—Hill Street, Berkley (*sic*) Square (F.S.A.).
 1776.—131. A Girl plucking a Turkey.

From *The Royal Academy of Arts*, by Algernon Graves, 1906, we have Henry Walton, painter, Hill Street, Berkeley Square.

- 1777.—360. A Market Girl.
 1778.—322. A Girl Buying a Ballad.
 1779.—338. A Scene in the *Spanish Barber*, Act I., sc. i.
 1779.—339. A Group of Figures and a Fruit Barrow.

In Smith's *British Mezzotint Portraits* four are recorded as being "after Henry Walton":—

(1) *Mrs. Curtis*, engraved by Henry Hudson. Bromley mentions 1789 as the date of this print. It represents a lady seated on a sofa. There is a copy exhibited in the Cheylesmore collection at the British Museum.

(2) *Walton Family, the Fruit Barrow*, mezzotint by J. R. Smith, published March 6th, 1780. According to Bromley, it represents the children of the artist. According to Brande's catalogue the young lady is Miss Carr, the boys the nephews, and the little girl the niece of Walton. It is evidently No. 339 of the Royal Academy in 1779.

(3) *Life and Works of J. R. Smith*, by Julia Frankau, 1902. *Plucking the Turkey* (Walton). W.L. A woman sitting directed nearly in profile to left; cap, crossbarred gown, apron; pulling feathers off large turkey, supported on edge of hamper before her. Under: Painted by H. Walton, engrav'd by J. R. Smith. *Plucking the Turkey*. Publish'd as the Act directs, Jan. 26, 1777, by J. R. Smith, No. 10, Bateman's Buildings, Soho Square, and W. Darling, Great Newport Street. Price 1s. 6d. H. 14, Sub. 13, W. 9 $\frac{7}{8}$. (I.) Engraver's proof before any letters; (II.) As described. This is undoubtedly the picture exhibited at the Society of Artists in 1776.

(4) *The Silver Age*. Mezzotint by J. R. Smith. Published January 30th, 1778, by Boydell—a companion to *The Golden Age*, painted by B. West, and engraved by Valentine Green.

In the work just previously quoted by Julia Frankau, 1902, a description is given of an engraving after Walton, called *The Pretty Maid Buying a Love Song*. It was printed for, and sold by Carington Bowles, at his "Map and Print Warehouse, No. 69, in St. Paul's Churchyard, London." Miss Frankau describes it as "a street scene, on the left a young woman in hat and undercap, dainty dress of striped material, heart-shaped pincushion hanging at side, standing and in the act of taking a ballad from a

number of others suspended on strings along a wall at the back of their owner, an old man seated on a box, hat in hand on knee, walking stick between legs, waistcoat tied together with string, broom on his left." This picture is identical with one of which Mr. Sawbridge owns a copy (illustrated here), called *The Young Maid and the Old Sailor*. Painted by H. Walton, prepared by I. Walker, and finished by F. Bartolozzi. Published Feb. 1, 1783, by R. Willman, No. 53, Cornhill. The title has six verses underneath. This print in bistre fetched £12 1s. 6d. in 1902.

Three portraits only have, as far as I know, been engraved:—

(1) In mezzotint. *The Right Hon^{ble}. The Earl of*



THE REV. CHARLES TYRELL

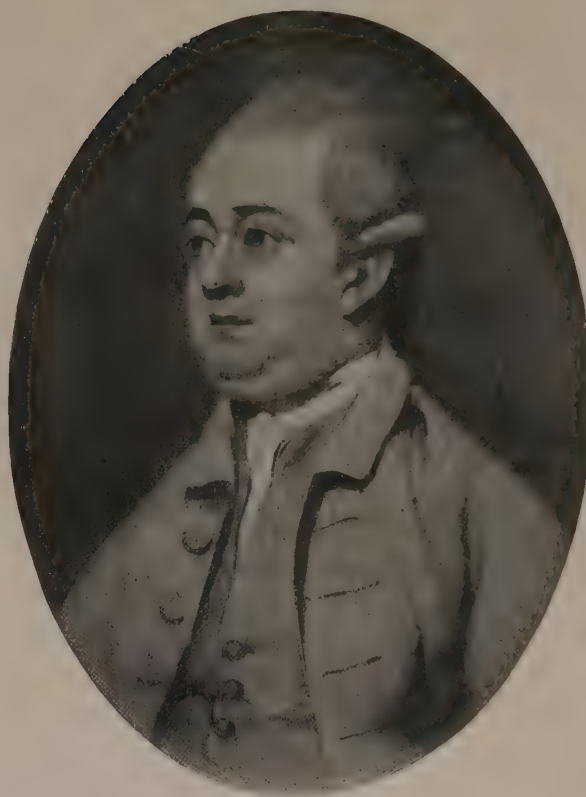
BY H. WALTON

Orford, æt. 83, 1806, Henry Walton, pinx^t, C. Turner, sculpsit, and the print is dedicated by permission to "Rt. Hon. Lady Katherine Walpole by her obed^t and very humble servant, Henry Walton, London. Published May 1, 1806, for the proprietor, by R. Cribb, No. 288, Holborn."

(2) In mezzotint. *Lord Henry Petty-Fitzmaurice*, born 1780, died 1863. Chancellor of the Exchequer 1806-7; succeeded as 3rd Marquis of Lansdowne, 1809. Henry Walton, pinx^t, C. Turner, sculp^t. It is inscribed, "The Rt. Hon^{ble}. Lord Henry Petty," and "This print is with permission humbly dedicated (*sic*) to his brother, The most Noble Marquis of Lansdowne, by his obedient and very humble serv^t Henry Walton." Published April 19, 1806. These

prints are recorded in *Nineteenth-Century Mezzotints by Charles Turner*, by Alfred Whitman, 1907.

(3) In dot and stipple. *Charles, 2nd Earl and 1st Marquis Cornwallis, K.G.*, Governor-General of Bengal. Born Dec. 21, 1738, died Oct. 5, 1805. It represents the head and shoulders only, in uniform, with the ribbon of the Garter over the left shoulder, and the star on the left breast. It is inscribed, "Marquis Cornwallis. H. Walton, pinx^t, J. Osborne, sculp^t." Published as the Act directs, July 1, 1795, No. 5, Curzon Street." The original of this picture is painted on copper, in oils, and is in the possession of Lady Buxton, of 32, Cadogan Place, S.W. Copies of this portrait, in dot and stipple, and coloured, were at one time to be seen in a few of the country houses in Suffolk. From a bill quoted later on it may be inferred that Walton touched up the colouring himself, as the charge, £1 rs., for so small an engraving would, a hundred years ago, have been considered an excessive price. One of these colour-prints is in the possession of Prince Frederick



EDWARD GIBBON, HISTORIAN

BY H. WALTON

Duleep Singh, and it has been illustrated in this article. None (in colour) exists at the British Museum.

After 1810, and just previous to the artist's death, we find him once again devoting himself to domestic incidents, taking the material for such from around his country home. The piece of pasture land between his house and the road is still called by the men who work on the farm "the painter's meadow." Just then as thirty years before he took his models and his details from the city streets, so now it is country folk, the plough boy, and the village maid that he depicts, and the scenery and the surroundings those of everyday life.

We cannot help noticing in these, the artist's latest productions, a certain similarity to the work turned out a little earlier by George Morland (whom Henry Walton may well have known), though it must be confessed it is a similarity of subject more than of style or technique.

One such picture is in the possession of Mr. Frere, of Roydon Hall, which in treatment, workmanship



THE BARN GIRL

BY H. WALTON



THE YOUNG MAID AND THE OLD SAILOR
PREPARED BY I. WALKER, AND FINISHED BY
BARTOLOZZI, AFTER H. WALTON

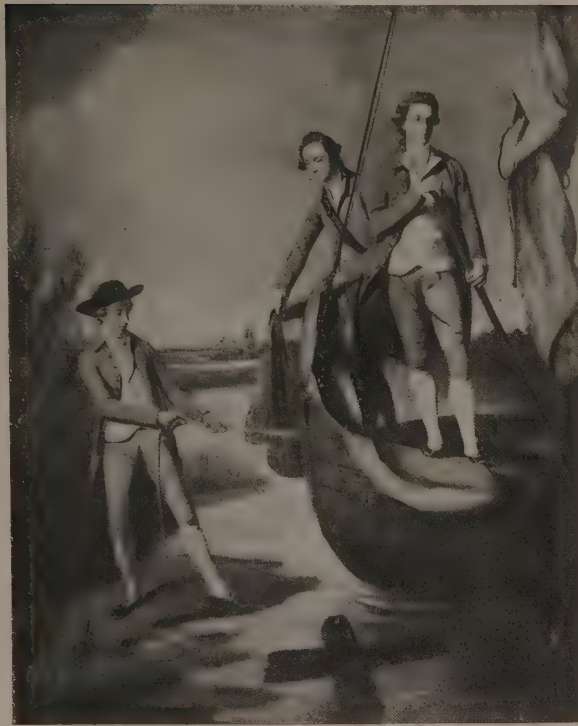
Henry Walton, Artist

and colouring is superior to any work of Morland's, which, more often than not, are slovenly and coarse. It is called *The Barn Girl*. The figures are portraits of the wife of Edward Dykes, of Eye, and of a man named Flatman, then of Eye, and afterwards of Roydon. It was painted in 1812, and was not paid for till after his death.

Another picture at Roydon Hall remains still unfinished; the artist was engaged on it when he died. It represents a cottage interior, with portraits of John Trew, an old servant of Mr. John Frere, of Roydon Hall, with his grand-daughter. A letter was written to J. H. Frere, Esq., Roydon, from Burgate, by the widow of the artist, on June 16, 1815,

which encloses a bill; both of these documents are interesting and worthy of reproduction.

"Friday morn" Mrs. Walton presents her compliments to Mr. Frere. As it is her desire to bring all her pecuniary affairs into a settled state, and having nearly accomplished her wishes, she sends the account of the Pictures painted for his Family, with their respective prices annexed. The two unfinished pieces, one of the late Mrs. Frere, the other of the old servant (both which Mr. Frere took home with him the last time he favoured me with a visit), Mrs. W. has not affixed any price to, leaving it to



ON THE RIVER WAVENEY, NEAR BECCLES
BY H. WALTON

Mr. F. to put a value upon them himself."

The bill gives the price of the little oval portraits, the price of a subject picture, and the price of a miniature; but it does not record how much was paid for life-size pictures of the head and shoulders, like the portrait of Lord Lansdowne and those at Thornham Hall.

A Portrait of Mr. and Mrs. Frere (small oval)	£10	10	0
A Portrait of Mr. Edward Frere (a copy)	5	5	0
A Portrait of Lady Orde (small square)	5	5	0
A Portrait of Mr. Frere	5	5	0
Two Prints of Lord Cornwallis	2	2	0
The Barn Girl	10	10	0
A Miniature (Lady Orde)	10	10	0

With regard to the miniatures which Walton

executed, they are not very fine; the greater part of them are still in the possession of the family at Bedford.

It will be inferred from the letter printed, and the bill from the widow to Mr. Frere, that though the artist died in London he was then living at Burgate. Such was evidently the case. In his will he appoints his wife, Elizabeth Walton, sole executrix, and to her he bequeaths the farm where they lived. She was the daughter of Mr. Rust, of Wortham Hall, the village of that name adjoining Burgate—hence, no doubt, the cause of the locality of their Suffolk residence; and hence the quantity of the artist's work which remains still around.





No. I.—DOOR OF PANELLED ROOM, EARLY GEORGIAN, 26, HATTON GARDEN, E.C.



The Years of Mahogany Chippendales, 1730 to 1740

Part VIII. The Rise of the By Haldane Macfall

I TREATED, in the last article, of the "Lion Mahogany," 1720 to 1730; and of the complete domination of Kent during those "Lion Mahogany" years; and pointed out the struggle for supremacy that set in during the next decade of 1730 to 1740 between certain French influences towards a more graceful style as against the heavier style of Kent, who still had a wide influence. This struggle for lighter and more graceful proportions brought forth as its chief craftsmen the Chippendales. The decade of 1730-40, which succeeded the "Lion Mahogany" years, out of which it was born, I have called the

years of the Rise of the Chippendales, and its marked features in the development of the chair were the cupid's bow cresting with the claw-and-ball foot, which held the fashion from 1730 to 1750.

Now let us get a firm grip of this development. I give as illustration to this article, by the courtesy of Mr. Perceval Griffiths, a superb and typical example of a walnut double-seat made in the "Lion Mahogany" years of 1720 to 1730. This is one of the purest types of about the middle of the decade of the "Lion Mahogany" craftsmanship, when George the First was king over us. And as companion picture I am



NO. II.—WALNUT TABLE OF THE LION MAHOGANY YEARS, 1720-1730
BY KIND PERMISSION OF PERCEVAL D. GRIFFITHS, ESQ.



NO. III.—WALNUT DOUBLE-CHAIR SETTEE OF THE LION MAHOGANY YEARS, 1720-1730
BY KIND PERMISSION OF PERCEVAL D. GRIFFITHS, ESQ.

enabled, by the kindness of the same owner, to show a card-table of the same years, though also made in walnut, as was much of the best furniture still, and very interesting as showing the gadrooned edging to the under frame of the table, which was also employed on the seat-rails of chairs in the like manner. Mr. Plender enables me to illustrate the last phase of the "Lion Mahogany" with his very fine example of an upholstered "Lion" chair in which the seat-rail is completed by the handsomely-carved convex bulging form of which I spoke in the last article. Here, on the uprights of the arms, we get the very beautiful and strongly French-influenced grace of carving which was to vie during the coming decade of 1730-40 with the Kent heaviness for popular favour.

RISE OF THE CHIPPENDALES, 1730-40.

These next ten years of the rise of the Chippendales, 1730 to 1740, were to begin with the large importation of mahogany. They were to end with the Chippendales supreme in craftsmanship amongst the London carvers and cabinet-makers. In the struggle for supremacy during these ten years we find the lion's foot more or less frequently employed, and a certain heaviness of form; but by the end of the

decade the lion's foot passes out of the fashion, and even the graceful Chippendale bed-posts reject it for their bases, and take on more graceful forms.

The year 1733 saw Walpole remove the duty from imported timber; mahogany was thenceforth shipped in very large cargoes from the West Indies. Its warm and rich colour, its greater lightness than that of oak, its greater adaptability for carving, all brought the new wood at once into wide favour.

Now, whosoever chiefly affected the London designs, the fact remains that the early seventeen-thirties saw the heavy "Lion Mahogany" designs of Kent being assailed by Frenchified tendencies towards grace; we know that from the time the elder Chippendale came to town with his brilliant son and opened his workshops at the end of the "Lion" decade a marked movement towards the French gracefulness began to set in. The top rail of the chair changed from the hoop to the squareness of the "cupid's bow," and the splat was pierced into slats.

I showed, in the last article, these graceful qualities being applied to the Kentish "Lion Mahogany" designs, and the last illustration was a superb double-seat belonging to Mr. Perceval Griffiths, in which the French rococo style is in full possession, and the

The Years of Mahogany



NO. IV.—UPHOLSTERED ARMCHAIR OF THE END OF THE LION MAHOGANY YEARS, 1720-1730, SHOWING THE BULGING SEAT-RAIL BY KIND PERMISSION OF WM. PLENDER, ESQ.



NO. V.—UPHOLSTERED CHAIR OF 1730-1735, SHOWING THE PASSING OF THE LION MASKS FROM KNEES OF THE LEGS BY KIND PERMISSION OF PERCEVAL D. GRIFFITHS, ESQ.

splats are beautifully pierced in upright slats. That settee is an undoubted Chippendale piece, and is the finest example I have ever seen of those years when Chippendale brought his genius to the craftsmanship and the designs of the past decade, and stood revealed as a cabinet-maker, the consummate English craftsman of his age.

Now this Chippendale double-seat gives us the work of an absolutely new genius; it is born out of the "Lion Mahogany," but there is over all a sense of style, of elegance, of grace wholly foreign to its parentage. If we set down its birth to the middle year of this decade that followed the "Lion Mahogany" years and say it was made in 1735, we shall be but a few months out either way. This would make the younger Chippendale, born about 1709, about twenty-six at its designing. His is clearly the master-mind in his great father's designing rooms, and he is in the full vigour of manhood, impressionable, forthright, and deeply imbued with his father's skill in seizing the fashions and adapting them to his hands' skill. We, unfortunately, do not know when the elder Chippendale died. But whether as his father's comrade, or alone, Chippendale was now clearly at the

full strength of his career, and rapidly forcing himself to the front.

Now let us note another fact. It is about this time that a wide fashion sets in for the development of the decoration of the back of the chair into graceful sweeps and curves. What is known as the "Marie Antoinette" Chippendale chair is of this time. Marie Antoinette was not yet born, but the chairs were part of a suite given later to the French queen—indeed, a few pieces are still in the Louvre—but most of the suite returned to England in after years. Here we see the rapid advance in the carving and elaboration of the decoration which set in under the French influence amongst the English craftsmen during this decade of the rise of the Chippendales.

This tendency towards elegance in the decoration of chairs, caught from the worship of the French fashions (indeed, the satires and squibs of the poetasters and satirists make clear to us how wide the worship of the French mode had suddenly become—powder came in about 1730, and the French fashions were in complete possession when George II. succeeded to the throne)—this French elegance, then, was at once seized upon by Chippendale and his fellow designers,



NO. VI.—WALNUT CHIPPENDALE "MARIE ANTOINETTE" CHAIR, 1735



NO. VII.—ORDINARY MAHOGANY CHAIR OF CHIPPENDALE FORE-DIRECTOR YEARS, 1735-1750

and the lighter forms rapidly developed. The decoration of the back of the chair took on those curved "flat strappings" instead of the upright slats in the splat—those strappings which we associate with Chippendale's artistry and which were later on to develop into the famous "ribbon-backs." These "strappings" are generally found to be kept within the original limits of the old vase-shaped splat, but occasionally, as in the "Marie Antoinette," Chippendale carried them right across the whole back. There is no question that he was happiest when clinging to the limitations of the splat.

I give next an example of the ordinary type of chair made for the ordinary middle-class home, a mahogany arm-chair of the years from the time of the rise of the Chippendales to the mid-century.

The two "Irish Chippendale" chairs show the application of this new strapping that came in with the rise of the Chippendales, and we find it applied to the hoop-back forms, which "hoop-back" naturally lingered longer in the provinces than in London.

By the year 1740 the Chippendales were absolutely supreme as craftsmen in the new wood, and must have been acquiring considerable wealth, as I shall show a little later. To sum up their influence, then,

during these ten years of the rise of the Chippendales, the chair had become more graceful and elegant in general design—the back had become squared, topped by the "cupid's bow top rail"—the heavy lion's paw had given way again to the "claw and ball" foot—the knee of the cabriole leg had shed its heavy masks and lion's heads, and was carved in low relief with the acanthus and the like—the splat, first split into upright slats, became strapped with curved flat strappings.

We now come to the famous "Bury settee," which is an historic piece made by the Chippendales for the Bury family. It must not be confused with the Early Georgian settee that went with the Bury chair, to which I have already called attention—also made by the firm of Chippendale for the Bury family. The confusion amongst writers upon this subject has, I fancy, been largely due to the fact of these two suites having been made for the Bury family. Family tradition has it that the Bury suite was made for that family by the elder Chippendale "before he went to London." This is exceedingly likely to be correct about the suite of which I have already written; it is certainly not true about the Bury settee, which I am here about to illustrate. This four-backed Bury settee could not

The Years of Mahogany



NO. VIII.—MAHOGANY "IRISH CHIPPENDALE" CHAIRS, 1735-1740, OF THE FORE-DIRECTOR YEARS, SHOWING "FLAT STRAPPINGS"

have been made before 1735; and was more likely not made until 1740, when the Chippendales had risen to a supreme position amongst the London craftsmen of the day. Nor is there any likelihood that a county family like the Burys would cease to get their furniture from the Chippendales because they were becoming a famous London house—indeed, they would be proud to support the old man and his brilliant son. At any rate, the four-backed Bury settee shows the Chippendale strapping and cupid's bow top-rail; and is a quiet but fine example of their work of this period.

FORE-DIRECTOR CHIPPENDALE, 1740-1750.

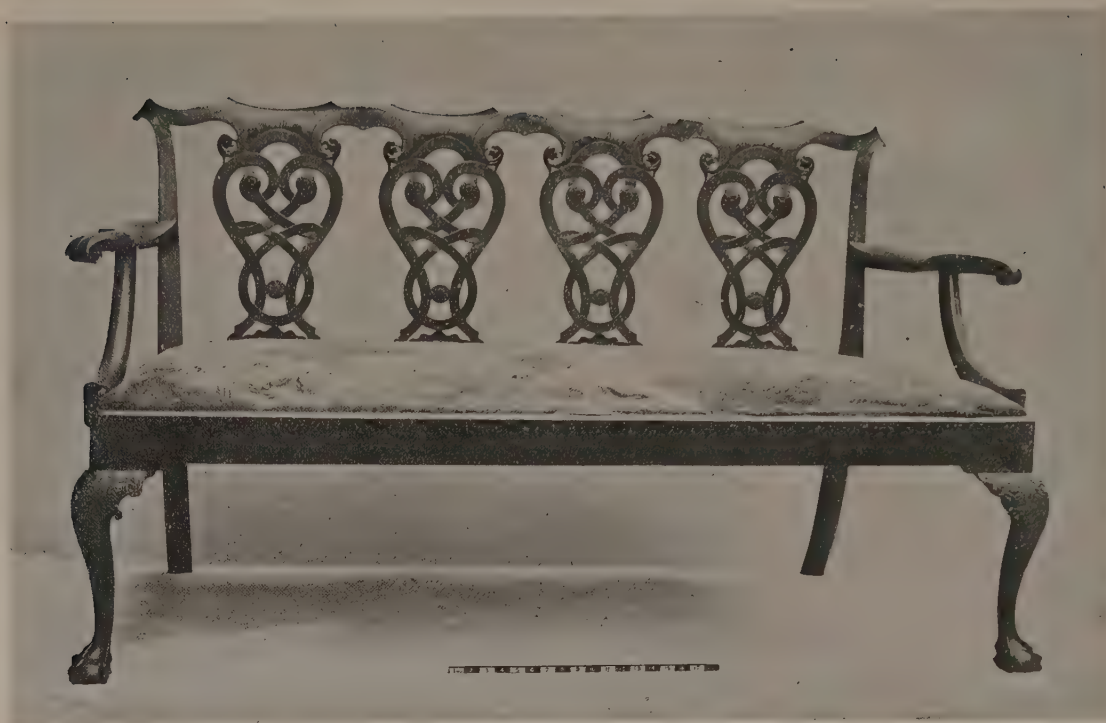
The next ten years, to the mid-century, saw the Chippendales supreme. Walpole fell from power in 1742, and Kent was to pass away in 1748; during this decade Chippendale led the design in English furniture, to all purposes without an equal to rival him; and keenly desirous to hold the leadership and maintain it. It is the period of his most solid achievement—rid of all Queen Anne influences inherited from his father. Unfortunately, but little is known of his history until near the end of the decade, when he was in so sound a financial position that he married in 1748,

and took a shop in 1749, employing a considerable staff of workmen. But he was soon to give evidence to the world, in the form of a book, which enables us in some measure to reconstruct his influence during these ten years previous to its publication; for he would be little likely to risk the enormous expense of such an undertaking unless he were an authority and had an assured position amongst his fellow tradesmen.

Of these fore-*Director* years we can judge the evolution of his chair designs easily enough, for it was chiefly marked by greater perfection of carving, grace of form, and general tendency towards lightness. He moved rapidly towards the French ideals, always adapting them, never becoming enslaved by them. These may be almost defined as the purest Chippendale years.

To Mr. Perceval Griffiths I am again indebted for two very fine examples of these fore-*Director* Chippendale chairs which are very typical, both showing the cupid's bow top-rail, the elaborately "strapped" splat, the gadrooned edge to the seat-rail, the claw-and-ball foot.

Then follow two chairs, each very typical of the decade. The one, known as a "fringe and tassels" Chippendale, shows the carved drapery over the back, with fringe and cords and tassels depending, and a



NO. IX.—MAHOGANY CHIPPENDALE FOUR-BACKED BURY SETTEE, 1735-1740, SHOWING "FLAT STRAPPINGS"

carved frill to the under part of the top-rail that generally ends in a rose on the splat. This "fringe and tassels" decoration seems to have had considerable vogue during this decade.

The other chair, though in walnut, also gives a good idea of the development of the chair during this decade. By 1750, Chippendale had rejected the claw-and-ball foot as going out of the fashion, and he was about to create the light and graceful and slender styles that are recorded for us in his famous book of *The Director*—a new style that formed a marked innovation, but which developed naturally enough out of these solid years of design, of which I have spoken as the fore-*Director* decade. There were many causes which led up to this new development, and I will show in my next article the causes and the results upon the furniture of the English home. But I think sufficient evidence in the evolution of the chair from the "Lion Mahogany" has been set forth to prove that Thomas Chippendale held a supreme position amongst London designers some years before he gave forth his book of *The Director* to his subscribers; and I trust I have made it clear to the student what exactly that fore-*Director* development was.

We have seen that Kent died in 1748. This was the year that Chippendale found himself so firmly established in his business that he married, and in the following year took a larger house for his business.

There is one point that should always be kept in view in considering the Chippendale years, whether we admit his vast influence before the printing of *The Director* or not. It is true that Thomas Chippendale claimed the rank of artist, but he never forgot that he was a tradesman, and, as a tradesman, it was his first business to supply people with what they wanted; what they required was the fashion of the day. But what Chippendale did, and was chiefly proud to do, was to claim that he could "improve and refine present taste." It was all in that "present taste." He did not pretend to create it; indeed he knew full well he could not; but he essayed to lead it—and he achieved it astounding well. Chippendale was not above publishing poor designs; he did so sin. But wheresoever he controlled the making of English furniture he wrought his work with a master hand that brought distinction to all he did; and when we compare his treatment of the vagaries of his day with the treatment of them by his fellows, we at once realise how he stood head and shoulders above them all. For this reason we ought to label the work of his age with his name. We have the additional evidence of his supremacy in the attacks made upon him in the prefaces written by his successors.

Grasping this point that Chippendale, from youth to death, was not so much a creator as an adapter and purifier of vogues, we come to another point which



NO. X.—TWO MAHOGANY CHAIRS OF THE FORE-DIRECTOR YEARS, 1740-1750
BY KIND PERMISSION OF PERCEVAL D. GRIFFITHS, ESQ.

cannot be too keenly insisted upon—the far too great weight placed upon the evidence of books of design that began to be published about the mid-century, of which *The Director*, by Chippendale, that we are about to discuss, is the most famous, but, contrary to the generally accepted idea, by no means the first. It should never be forgotten that these expensive books were nothing more than glorified trade catalogues; and that they contained by no means the most normal and characteristic types of the furnishings designed or made by the authors or issuers. When we come to Chippendale's *Director* in the next article we shall find no hint of the claw-and-ball foot, for which some of his finest chairs are so famous; and though this probably shows that he looked upon this foot to the chair-leg as having belonged to his past designs of the fore-*Director* period, we must not conclude from that fact that he wholly discarded it—for we shall find him employing it upon the legs of his “ribbon-back” chairs, which he was about to give to the seventeen-fifties and seventeen-sixties.

William Jones had published in 1739 *The Gentleman's or Builder's Companion*, in which some vile pseudo-French furniture is displayed, showing at any rate the coming French vogue, and in the following

year of 1740 *The City and Country Builder's and Workman's Treasury of Designs* displayed the somewhat crude designs of Batty Langley and Thomas Langley “for the use of workmen.” In spite of Langley's contempt of the cabinet-makers of the day, as poured forth in his preface—(these books all inflict prefaces upon us)—the commonplace designs of Langley bear interesting witness as to what was the fashion in the fore-*Director* years; they also prove that Chippendale stood supreme above the men of his age. An interesting detail of Langley's book is that amongst the subscribers appears one “James Chippendale, joiner.” The general impression conveyed of the taste of the time is that French ideas were crudely and extravagantly joined to the heavy Kentish early-Georgian design. The Chippendales came to London accomplished craftsmen, at a time when, as Langley bears witness, craftsmanship was sinking, they therefore forced themselves rapidly to the front without serious rivals to hinder them, and with what skill they reached to distinction we see from the deft manner in which they purified and brought grace to the muddled vogue which Langley's book proves to have been in fashion, and I am convinced that the fine specimens of this fore-*Director*



NO. XI.—MAHOGANY "FRINGE AND TASSELS" CHAIR OF THE CHIPPENDALE FORE-DIRECTOR YEARS, 1740-1750



NO. XII.—WALNUT CHIPPENDALE CHAIR OF THE FORE-DIRECTOR YEARS, 1740-1750

period which the courtesy of Mr. Perceval Griffiths has enabled me to put before the student and collector, were wrought by their hands or under their guidance.

And before coming to *The Director*, let me again warn the student only to rely on these elaborate trade-catalogues of the great craftsmen in the most cautious way. They have their value; but it is by no means a high value. They are most misleading unless they are treated with the utmost caution. They give but a poor impression of the full achievement of their authors. *The Director* is barren of the great claw-and-ball designs which are the supreme masterpieces of Chippendale; just as the Adams should not be judged by their printed works, or we should be misled into the idea that no single piece of mahogany furniture owed its origin to them. It would be a sorry tribute to Hepplewhite if we only judged his artistry by his published designs. And Sheraton would never have reached to his wide fame if his only witness were his printed word.

Nothing, for instance, could be more misleading than the impression produced by *The Director* that most of Chippendale's work was gilt. The proofs of his designs lie in far more subtle qualities than gilding, which, as a matter of fact, he did not greatly employ.

We must now enter more carefully into Chippendale's life and position. First of all as regards his position. Born in the middle years of Queen Anne's reign—about 1709—he came of a father who was already famous in Worcestershire as a gilder, a carver, and joiner, and particularly famous for his carved gilt picture-frames. It will be found that Chippendale signs his name as a "joiner"; and as a "joiner" he is spoken of in all the earlier records of him. A "joiner" was of superior rank to "cabinet-maker"; it was a status jealously guarded. One cannot read these eighteenth-century works on furniture without early realising this fact. Some writers have been at pains to try and explain away his title of "joiner." As a matter of fact, like his father before him, he was a fine gilder as well as carver; but neither of these activities would have made him what he became. He was a creative craftsman; he had many workmen under him to carry out his instructions in carving or in gilding; he had none who could create style and design as he did. "Joiner" was a word which has since largely changed places with "cabinet-maker"—whereas Chippendale would have been mortally offended had anyone so changed the titles in his day.



"HUDIBRAS"
BY RALPH WOOD (1750-1772)
(In the Stoner Collection)

Pottery and Porcelain

The George Stoner Collection of Figures and Groups by the Ralph Woods of Staffordshire Part I. By Frank Falkner

THE nation owes a debt of gratitude to the late Sir Augustus Wollaston Franks, K.C.B., for his presentation, amongst other valuable treasures, of a small collection of figures modelled by the Ralph Woods.

At the time of the gift very little had been written upon our production in this particular school of earthenware figures, and the labels attached to the interesting little objects, deposited in the Ceramic section of the British Museum, bore dates which have been altered in accordance with more recent knowledge; the generous donor no doubt recognised an excellence in these statuettes which caused them to stand out in prominence from the vast number of ordinary so-called Staffordshire figures.

The family of Wood, connected in the early years

of the eighteenth century with a triple descent from the Wedgwoods of Burslem, became heirs of the "Big House" Wedgwoods, inheriting not only portions of their valuable estates, but, in the persons of the two Ralph Woods, father and son, considerable tradition in the art of modelling.

One distinguished member of this family in the eighteenth century was Aaron Wood, the famous block-cutter, who designed most of the moulds from which the coveted "salt-glaze" pottery was made—some of his models and pitcher blocks still remain in the possession of one of the direct descendants, Mr. John Baddeley-Wood, of Henley Hall, Ludlow. Another member was Enoch Wood, known as "the Father of the Potteries," who became an able sculptor. He, as a young man of twenty-two, was accorded sittings



Nos. I. to V.—SET OF FIVE VASES

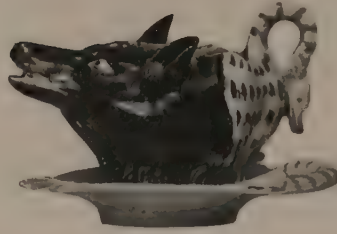
GREEN GLAZE

by John Wesley, then in the seventy-eighth year of his age, the result achieved being the well-known Wesley bust, pronounced by the great divine to be the best portrait ever taken of himself.

It may here be noted that from original correspondence kindly placed at the disposal of the writer by a member of the family, a direct descendant of the Enoch Wood branch, the exact date and details of this notable piece of work have become established.

Beautiful as are the salt-glaze moulds of Aaron Wood and the skilfully modelled busts of Enoch Wood, the early figures and groups of the two Ralph Woods, decorated in their delicately coloured glazes, may be cited as being the most artistic and original productions in earthenware figures of any of our great English potters, with the one exception of that extraordinary genius John Dwight, of Fulham, of whose work, in an entirely different school, so very few examples are known to remain.

Ralph Wood, born 29th January, 1715, died December, 1772, son of Ralph Wood, born 1676, married Mary Wedgwood. He was the tenant and *protégé* of Thomas and John Wedgwood, of the "Big House," who were uncles of his wife. Josiah Wedgwood also



NO. VI.—SAUCEBOAT

married one of their nieces, and these two young potters were allowed at that period to occupy portions of the workshops as they became relinquished by Thomas and John Wedgwood, whose wealth had by then sufficiently accumulated to justify their almost complete retirement from the pottery business.

Three brothers of the Wood family, viz., Ralph, Aaron, and Moses, were at different periods tenants of the "Big House" Wedgwoods. The first-named, no doubt, was associated with them until 1766, or even later. His sons, John, born 1746, died 1797, and Ralph, born 1748, died 1795, set up in business for themselves, but were obliged to close down in 1773. Financed afterwards by their uncles, they both eventually became successful potters, John at Brownhills, near Tunstall, and Ralph, the figure modeller, at Burslem, opposite to Mitchell's Hill Top works, north of Fountain Place.

There is a family tradition to the effect that in 1772 Ralph Wood, senior, had then been for some time in partnership with his son John, and later John and his brother Ralph carried on the same works, where for a short period, about 1786, Ralph, junior, was joined by his cousin, Enoch Wood, who



NOS. VII., VIII. AND IX.—PAIR OF DOLPHIN FLOWER-HOLDERS AND VASE



No. XI.—ALDERMAN BECKFORD



No. X.—THE VICAR AND MOSES



No. XII.—BENJAMIN FRANKLIN



No. XVII.—THE FLUTE PLAYER



No. XIII.—ST. GEORGE AND THE DRAGON



No. XVIII.—THE BIRD-CAGE

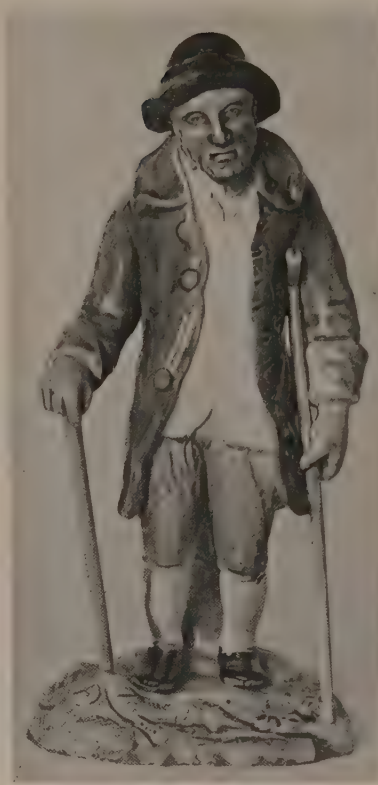
eventually built, and occupied for many years, the celebrated Fountain Place works in Burslem. Mr. George Stoner has for some time patiently gathered together many examples of the work of the Ralph Woods, and more particularly is his collection rich in specimens decorated with coloured glazes.

Without going too much into technical details, fully set forth by our recognised writers upon ceramics, it should be explained that the Staffordshire potters have adopted on broad lines two distinctly different methods of decorating their coloured figures, the early process being that of colouring their lead glazes with metallic oxides and applying them with a brush or pencil, and the other by glazing first, then applying enamel colours upon the glazed and fired surface, and again firing the object in a muffle kiln at a low temperature.

In the former method the beautifully subdued coloured glazes having been thus applied, a certain amount of irregularity is discernible, and here and there spaces upon the surface of many specimens where the brush has missed have accidentally been left quite unglazed.

These differently coloured glazes blend or merge into each other with very artistically soft effect, and have been termed "flown" colours by some writers. This definition is, however, also applied by the working potters to results entirely different and consequent upon defective firing. In 1759 the popular term used in describing similar productions was that of "mottled" or "cloudy" ware.

The marking with their names or symbols by the potters upon their wares has been a fascinating subject at all times to students and collectors of ceramics, and it would appear as though regular rules were scarcely ever adopted by those of Staffordshire. While we find the seventeenth-century men frequently adding their names and dates to the work of the so-called "Slip" or "Toft" school,



No. XIV.—OLD AGE

those of the early eighteenth century only occasionally marked their productions, and in the case of Thomas Whieldon, who was working in 1740, and who lived till 1798 (and was made the High Sheriff of Staffordshire), we have not left to us one single example bearing his honoured name.

The Ralph Woods not only adopted occasionally two distinct marks, viz., "R. WOOD" and "Ra. Wood, Burslem," but in addition we find a series of mould numbers, to be referred to in a subsequent article, and these, like their names, they clearly impressed into the paste.

As the mark "R. WOOD" in capital letters has only been so far found upon examples decorated in the earlier manner, it is natural to assume that this was adopted by the father, and the mark "Ra. Wood, Burslem" (capitals and lower-case letters),

found upon objects both with the early coloured glazes, as well as those coloured with enamels, would appear to have been in all probability used by the son.

Until comparatively recent days the earthenware figures of Staffordshire have been described as having frequently been imitations or copies of the china ones manufactured at the Chelsea or Derby factories. This accusation, however, cannot truthfully be brought against the Ralph Woods, as a distinctly original character both of design and decoration is observable in the work of the two potters under discussion;

indeed, Mr. Stoner informs us that, so far, he has not yet seen any Chelsea, Derby, or other china group copied in the models of the Ralph Woods.

Nor are their designs limited to such as might please only the inhabitants of the cottage. The dignified group of Hudibras mounted upon his weary old steed (see coloured illustration plate), and many of the more classic figures, would have suitably adorned the mantelpieces and cabinets of less humble folk. This remark might also apply to



Nos. XV. AND XVI.—HAYMAKERS

many of the Staffordshire statuettes made by other and later potters. The face of Hudibras shows great power of modelling, and the whole conception is eminently clever. The mould number of this piece is 42.

To revert to the effects produced by the two different

methods of decoration, those of the coloured glaze school are much more subdued in their tints by reason of the somewhat limited range of chromatic scheme appropriate to the process; thus the faces and hands could not be represented in true flesh-tints. Moreover, it is hardly possible by the camera or any other means to do justice in reproducing objects thus decorated. Afterwards, when the enamelling method was developed, more positive colours in all shades became attainable, with the result that the scheme of decoration was frequently crude and garish.

Mr. Stoner's enthusiastic appreciation of the Ralph Woods' work has resulted in an important collection of nearly three hundred examples, and we are enabled to illustrate a characteristic selection therefrom. When a number of these figures and groups are assembled together, their beauty of colouring and vigorous originality of modelling may at once be recognised, and there runs through the collection a harmonious scheme of subdued colouring quite peculiar to this particular school,



No. XIX.—SHEPHERDESS No. XXI.—THE LOST SHEEP No. XX.—SHEPHERD

marks, for only occasionally are specimens to be found with the names or mould numbers thereon.

Although research up to the present time has revealed chiefly figures and groups as having been the products of the Ralph Woods, sufficient evidence exists to prove that other objects emanated from their factory.

A set of three obelisks, marked with the name "Ra. Wood, Burslem," and the mould number 84, are known, and until recently were supposed to have

been designed as candle-holders, a hole at the top suggesting the idea of a nozzle having been originally inserted therein. This is now definitely settled as an erroneous conjecture, for the writer quite lately obtained, with Mr. Stoner's kind assistance, a fine example of one of these obelisks duly marked and numbered, and bearing at the top a beautifully designed cinerary urn decorated with early gilding, the roughened surface of the monolith being ornamented with innumerable small pieces of varyingly coloured clays, and the



Nos. XXII. AND XXIII.—SHEPHERDESS AND SHEPHERD



No. XXIV.
MUSICIAN



No. XXVII.
CUPID UPON LION



No. XXV.
MUSICIAN



No. XXVIII.
CUPID UPON LIONESS



No. XXVI.
MUSICIAN

whole mounted upon a square pedestal with oval medallions upon each of the four panelled sides. The top and bottom borders of the pedestal, moulded with acanthus leaves, are also decorated with early gilding, and the addition of the urn gives a remarkable finish to the design.

Nos. i., ii., iii., iv., and v. represent a set of five vases, somewhat rococo in design, and bearing evident characteristics of the work of the Ralph Woods. The decoration of these interesting specimens is of a most beautiful deep green glaze.

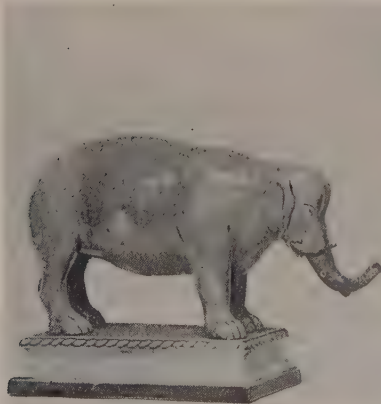
The sauceboat (No. vi.) is a clever but dubious conception, consisting of a fox's head and a swan combined, the neck of the swan forming the handle, and the dish another swan, with its neck designed as the handle. It is a striking composition, and examples exist of the same subject decorated in enamel colours.

A pair of flower-holders of dolphin design and a well-proportioned vase (Nos. vii., viii., and ix.), and

other objects known to collectors, bear testimony to the fact that the efforts of the Ralph Woods were not alone confined to the production of figures; indeed, time may probably prove that not a few specimens decorated with coloured glazes, and hitherto attributed to Thomas Whieldon, may in reality have been their workmanship.

With regard to their models of groups, a prominent place must be accorded to the well-known subject of "The Vicar and Moses in the Pulpit" (No. x.), certain examples of which bear the name "Ra. Wood, Burslem," and the mould number 62 clearly impressed upon the base. Quite probably this clever production was, as to its design, the work of Aaron Wood, brother to Ralph Wood, senior, for we have a record to the effect that though "he never drank wine or ale, smoked or whistled, yet he was the merriest man in the country."

No doubt both the Vicar and Moses, his clerk, were



No. XXIX.—ELEPHANT



No. XXX.—SEATED STAG



No. XXXI.—LION



No. XXXII.—THE GAMEKEEPER



No. XXXIII.—VAN TROMP

intended to represent actual individuals—hitting off the rollicking parson of the period. One has here, in the early coloured glazed examples, with the exquisite throbbing brown manganese upon the pulpit, a fine instance of vigorous modelling; an opinion may be expressed that, as in the case of all other marked examples of this group that have come under the writer's notice, the specimen in the British Museum might be described as bearing the name of "Ra. Wood, Burslem," for the "a," though not visible, has been allowed for in spacing the lettering, and doubtless has become broken off the little hand-stamp or die in course of usage. In the genuine examples the pulpit is lettered

"THE VICAR
AND MOSES."

The portrait statuette of Alderman Beckford (No. xi.) shows that Ralph Wood was an exponent of

other than local subjects. It is an excellent piece of modelling in miniature, taken from the Guildhall statue by F. J. Moore, representing the father of the wealthy author of *The Romance of Watheke* in the attitude of addressing a remonstrance to George III. The soft coloured glazes upon this particular figure render the method of decoration in a most artistic, harmonious, and refined manner.

Not less successful is the portrait of Benjamin Franklin (No. xii.), the genius in this work showing itself in the lifelike expression of the features of the great American philosopher and statesman, who in 1757 met with such marked appreciation upon his arrival in England, when the Universities of Edinburgh, Oxford, and St. Andrew's each conferred upon him the degree of Doctor of Laws. This statuette is known



No. XXXIV.—SETTER DOG

decorated both in the coloured glazes and in enamels, and the mould number thereof is 43.

The group of "St. George and the Dragon" (No. xiii.), although possibly not quite so satisfactory as to its modelling in certain details, is a fine piece of Staffordshire figure-work, rich in colouring and spirited in design. As in the case of the "Vicar and Moses," this group has been copied and re-copied by later potters, always gradually losing its original charm and merit, until comparison between a modern example and a genuine early specimen produces an effect of absolute dissatisfaction. The mould number of this group is 23, and the mark "Ra. Wood, Burslem."

The model of the old man with a crutch and stick (No. xiv.), mould number 54, is a charming portrayal of placid decrepitude. He has for a companion an old woman (mould number 55). She does not happen to be in this collection at present. They are an excellently modelled pair, and examples are marked "R. WOOD." They are known as the "Old Age" figures.

The mark "R. WOOD" is found upon another pair of figures of haymakers (Nos. xv. and xvi.). Instances of these bearing any mould numbers have not yet been revealed. Their workmanship, however, is of a very high order of merit.

Two fine groups of pastoral subjects, "The Flute Player" and "The Bird-cage" (Nos. xvii. and xviii.), constitute a beautiful pair. These are known bearing the mark "Ra. Wood, Burslem," and the mould numbers 88 and 89, and in many respects are as delightful as they would have been had they been made in the popular paste of Chelsea or Derby, and are probably more rare. They are, however, entirely original models, and are characterised by most refined colouring. Later examples are known of this pair considerably deteriorated in general effect, and decorated in enamel colours, also in plain uncoloured cream ware.

A delightful pair of statuettes are Nos. xix. and xx., "Shepherdess" and "Shepherd," equally as beautiful as such subjects made in the china factories,

and infinitely more difficult of discovery. In the middle of this pair is shown No. xxi., a charming rendering of the "Lost Sheep," decorated with a slight amount of early gilding and with the mould number 9. This figure is a very attractive example of careful modelling. The delicate colouring of the glazes upon these three objects is most remarkable. This "Lost Sheep" figure is known decorated in enamels, also in the uncoloured cream ware. A variant of the same subject is a figure of the shepherd carrying the sheep under his arm, excellently modelled and in the uncoloured cream ware.

Nos. xxii. and xxiii. represent another pair of Shepherdess and Shepherd.

A set of three figures of musicians or troubadours are worthy of note (Nos. xxiv., xxv., and xxvi.). No. xxv. bears the mould number 71, and possibly his companions may be found numbered 70 and 72. As, however, the mould numbers do not appear always to run consecutively, it is not quite safe to assume that such is the case.

"Cupid riding upon a Lion" and the companion "Cupid upon a Lioness" (Nos. xxvii. and xxviii.) are a dignified pair of groups with slight early gilding, a form of decoration found occasionally upon this class of figures. These are numbered 45 and 46 respectively, and they gain in effect by reason of the pedestals upon which each is mounted. These pedestals are a particularly important feature of the Ralph Wood school, and are generally without glaze underneath when the object is decorated in coloured glazes. In this connection Hudibras (coloured plate), the elephant (No. xxix.), the seated stag (No. xxx.), the lion (No. xxxi.), mould number 32, the gamekeeper (No. xxxii.), mould number 36, and Van Tromp (No. xxxiii.), mould number 37, may be pointed out, also the setter dog (No. xxxiv.). He is one of a pair, and has for companion one of the old-fashioned pointer dogs, who also sits upon a dignified pedestal or plinth with a cushion of tasselled corners, and, let us hope, some day will come to this collection and fulfil his companionship.

(To be continued.)





The Armourers of Italy

Part II.

By Charles ffoulkes

WHERE the Missaglias relied entirely on the sound construction of their work and the grace of line without further ornament, the Negrolis, on the



NO. X.—ARMOUR OF CHARLES V.,
MADRID A. 139 BY THE BROTHERS
NEGROLI, 1539

other hand, though experts in constructional work, launched forth into elaborate decoration. This outburst of ornament which marked the period of the late Renaissance was partly due to the extravagance and ostentation of the patron, and partly to desire of the craftsman, by this time perfect in his technique, of still further showing off his skill. As a natural result, in a short time art suffered,

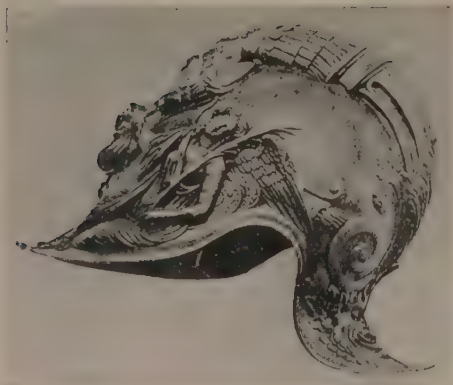
and the so-called decoration, although marvellous in its minute execution, became meaningless, out of



NO. XI.—SALAD OF CHARLES V., MADRID
BY THE NEGROLIS END OF FIFTEENTH CENTURY

place, and therefore without part or lot in true art or craftsmanship.

At the beginning of this article we noticed the rules that governed the work of the armourer, and by referring to the illustrations of Negrolis's work we see how he broke them one by one, destroying the utility of the armour, imitating the human form in metal, and in some instances, such as the casque, bearing a recumbent warrior on the crest, in the Madrid collection, outraging art and nature as well. That the Negrolis could produce fine and serviceable armour we know from the salads at Madrid, and also from a suit in the same collection (A. 139), in which the ornament is confined to borders only.



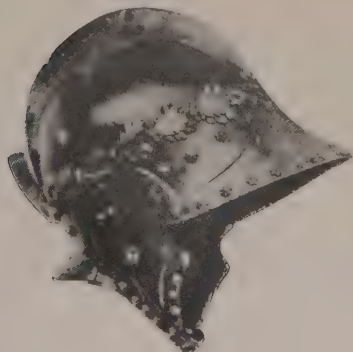
No. XII.—CASQUE OF CHARLES V., MADRID
BY THE NEGROLIS, 1545

They never went to such extremes as Pfeffenhauser of Augsburg, or as their compatriot Picinino; but they certainly led the way on the downward path in true craftsmanship. The Negrolis were employed frequently by Charles V., and also by Philip II. of Spain, who gave large orders to the Colman family of Augsburg. So keen was the rivalry between the two families that we find on a pageant shield (No. 241, Madrid) Desiderius Colman introduced the figure of a bull, supposed to typify himself, goring a Roman soldier, on whose shield is engraved the word "Negrol." Whatever we may think of the decorations of the Negrolis and their school, the misapplication of which must surely, in some cases at any rate, be admitted, we can have nothing but unstinted praise for the masterly technique and the exquisite detail which invariably mark their work.

Bartolomeo Campi, another maker of enriched armour, was born at Pesaro early in the sixteenth century. He began his career as a craftsman by engraving metals and goldsmiths' work. Angelucci, in his *Documenti inediti per la storia delle armi da fuoco italiane*, gives extracts from Campi's biography



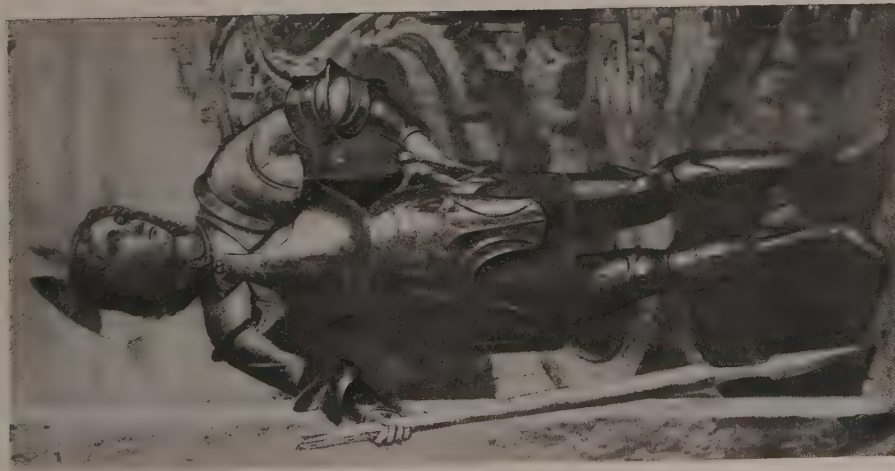
No. XIII.—PARADE "ROMANESQUE" SUIT OF CHARLES V.,
—MADRID BY BARTOLOMEO CAMPI, 1546



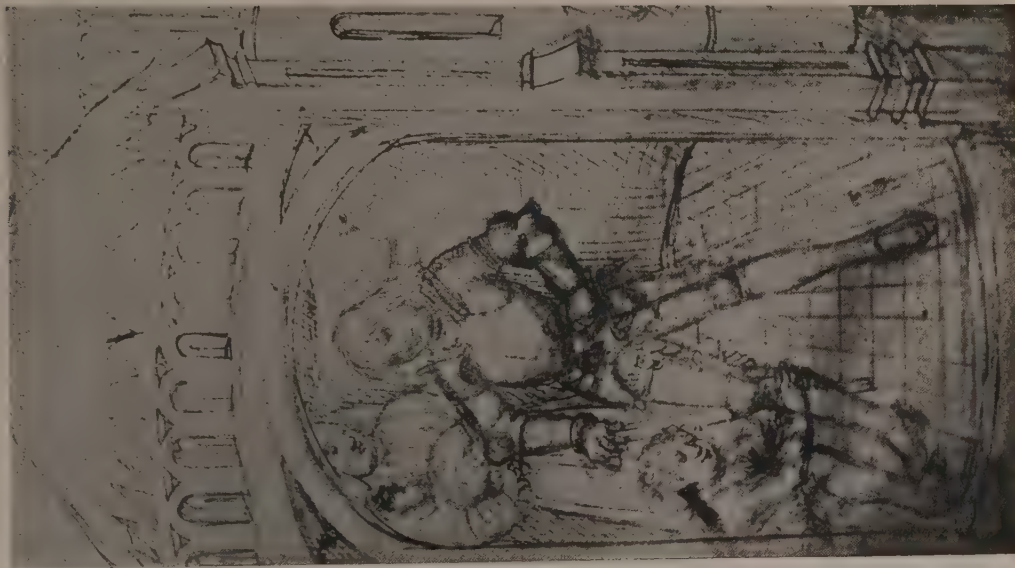
No. XIV.—DETAILS OF THE "ROMANESQUE" SUIT



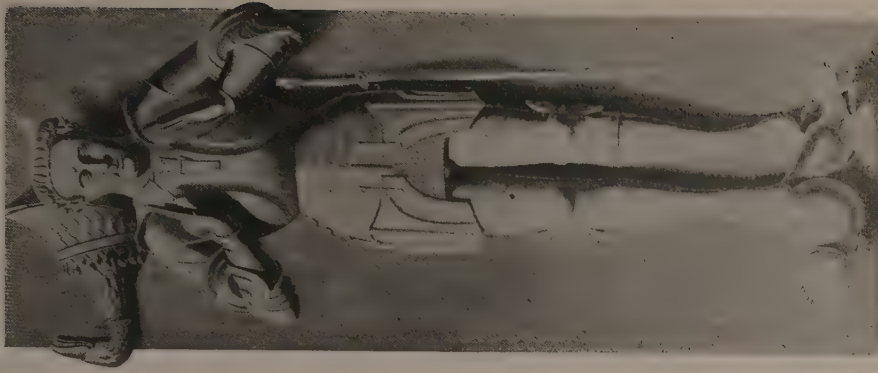
No. XV.—PARADE BURGONET OF
PHILIP III., MADRID BY LUCIO
PICININO END OF SIXTEENTH CENTURY



NO. XVI.—ST. GEORGE, BY MANTEGNA, AT
VENICE, COMPARED WITH THE BEAUCHAMP
EFFIGY, ST. MARY'S CHURCH, WARWICK



NO. XVII.—FROM THE "LIFE OF RICHARD BEAUCHAMP,
EARL OF WARWICK" BRITISH MUSEUM



NO. XVI.—THE BEAUCHAMP EFFIGY,
ST. MARY'S CHURCH, WARWICK

written by Promis. In 1547 Campi was court armourer to Charles V., and directed the fêtes at Pesaro in honour of the marriage of Guidobaldo II. and Vittoria Farnese. Besides being an artist in metal-work, he was an engineer, and was retained by the Republic of Siena and Venice. He directed operations at the siege of Calais, and served under the Duke of Alba in Flanders in 1568. The Duke wrote of him in a letter dated June 3rd, 1569: "He is the best man I have met with since I have known men. I do not say only engineers, but men of any sort—very steady and pleasant in his work." He was killed by

an arquebus shot at the siege of Haarlem on March 7th, 1573. His masterpiece is a suit of pseudo-Roman pageant armour in the Madrid collection, made for Charles V. of Spain. The cuirass, a marvellous example of metal-work, is modelled on the human torso decorated with Medusa's head and golden scroll-work. The espaliers are modelled in the form of two lion masks in blackened steel with golden eyes. The burgonet is light and graceful in design, also of blackened steel, with gold



NO. XVIII.—DECORATED SUIT MUSÉE D'ARTILLERIE, PARIS
DESIGN ATTRIBUTED TO GIULIO ROMANO, *circa* 1550

enrichments. The cuirass bears the inscription: BARTOLOMEVS CAMPI AVRIFEX TOTIVS OPERIS ARTIFEX QVOD ANNO INTEGRO INDIGEBAT PRINCIPIS SVI NVTVI OBTEMPERANS GEMINATO MENSE PERFECIT. It is strange that a man who merits the Duke of Alba's high esteem as an engineer, and who could produce the pageant suit at Madrid, is not to be found among the list of Milanese armourers. Possibly this list records only the actual makers of armour, and Campi was but a decorator, and as such not admitted into the same gild.

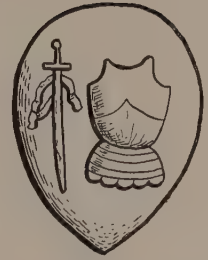
The damascening of metals and enriching of

armour was also practised by Pietro Giovanni Figino, who seems to have introduced inlay-work into the decoration. Benvenuto Cellini, Donatello, and Pollajuolo also worked as designers of decorative armour. To the pencil of Giulio Romano are ascribed some of the over-ornate suits, helmets, and shields of this period. In these we can trace the painter's hand, for the designs are often entirely unsuited for hammered metal-work, and represent battle scenes with such minuteness that the general

The Armourers of Italy



NO. XIX.—PARADE SHIELD AND HELMET, GIVEN TO CHARLES V. BY THE DUKE OF MANTUA, MADRID
BY JACOPO FILIPPO NEGROLI, 1533



NO. XX.—BADGE OF THE ARMOURERS' GILD ON THE CHURCH OF OR SAN MICHELE, FLORENCE

effect is confused and valueless even when viewed from only a short distance. The suit attributed to this artist in the Musée d'Artillerie, Paris, is a very good example of the merits and faults of the decoration of armour under the late Renaissance. The workmanship is perfect in technique, and could hardly be surpassed. But when we come to the design and its suitability we realise its demerits. There is no repose or dignity of design and composition, and the figures mean nothing, but simply serve to show off the craftsman's dexterity. The very surfaces, which should be smooth and plain, are overloaded with projectings, undercut and prominent, which would retain rather than deflect a weapon. Even if we consider this armour as solely for ceremonial use, we find its convenience impaired by the embossing of the overlapping thigh-pieces and defences of the upper arm which should slide easily one over the other, but which, on account of their ornamentation, must either fail to do this, or, if they do, must certainly scratch and injure the under-surface. In a word, it is the design and workmanship of a gold or silver smith applied to an unsuitable material in such a way as to impair the utility of the object decorated.

Perhaps the worst offender of the decorative armourers was Lucio Picinino, 1550-70. The burgonet made by him in the Madrid collection (A. 292) sufficiently shows the style of the whole suit. The elaborate and intricate work suggests jewellery and not armour; and reference to the burgonet will show the disregard of those laws of the craft which we have before insisted upon. The leg armour is always a sure sign of the skill of the craftsman, and in this

suit, although entirely covered with so-called decoration, the grace and symmetry of the work of the earlier masters is entirely lacking.

But little now remains of records of the important guilds of the armourers and swordmakers. Their badges are to be seen on the west and north sides of the Or San Michele in Florence, and also on a house in the Spaderia in Venice. In the *Archivio Storico Lombardo* is given the account of an exhibition of armour arranged by the Milanese Gild of Armourers on the occasion of the marriage of Lodovico il Moro and Beatrice D'Este on Jan. 22, 1491. The whole length of the Via degli Armorari was lined with a double row of figures mounted and on foot, so well arranged as to give the appearance of a regiment on parade. The guilds were under the protection of three saints—S. George for the armourers, S. Eloi for the blacksmiths, and S. Paul for the swordsmiths. These latter kept the festival of their patron by a solemn procession to the Church of S. Maria Beltrade, to which the attendance of all members of the gild was obligatory under penalty of a fine. The craft of the Italian armourers still found scope for development in the manufacture and decoration of firearms and swords after armour had been discarded. At the present day the Milanese carry on the traditions of technical skill and excellence of craftsmanship of which the Missaglias laid the foundation-stone, but it is as a city of commercial industry that it holds its reputation, and not, as formerly, as the arsenal and armoury of half Europe.

[Photos Nos. i., iv. and v. in Part I. of this article were reproduced by permission of Messrs. Hoepli, Milan.]

Cambridge College Bookplates

By Fred W. Burgess

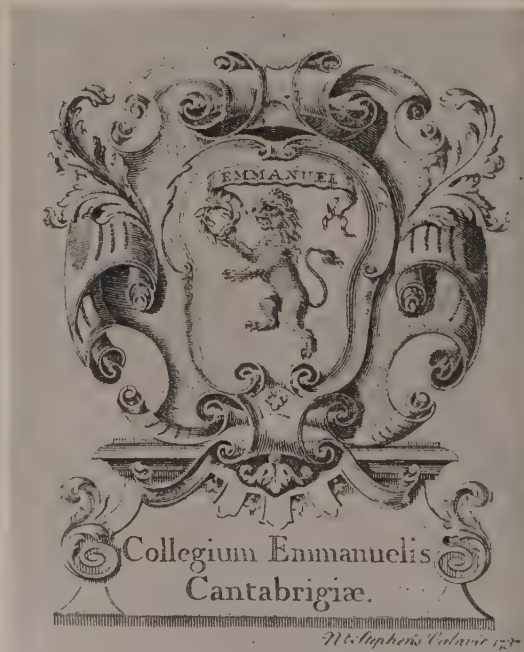
A COLLECTION of the bookplates used in the different colleges of our chief seats of learning is extremely interesting, not only to collectors of *ex libris*, but to those who have spent their younger days in and around the university towns, and are familiar with the old colleges, and have possibly, at one time or other, frequented the libraries attached to them. The literary element was very strong at Cambridge in the old days, and the colleges there are especially rich in ancient MSS. and ponderous folio volumes, many of which contain bookplates engraved in the early years of the eighteenth century. Some of the books contain donative plates, indicating the source from which they were derived. One of the principal examples of this kind of bookplate is found in the University library, to which George I. presented about 30,000 volumes. To commemorate the gift, the authorities caused plates to be engraved by J. Pine. They are remarkable for their magnificence and the peculiar design which had reference to the gift, and, on an architectural base, showed a portrait medallion of the King, the inscription on the scroll reading, "Munificentia regia." The plate, which was dated 1715, although it was not actually engraved until 1737, bears the arms of the University on an oval shield, supported by Minerva and Apollo; behind them being the sun rising through the

clouds. The University library was founded as early as 1425, when it consisted of about fifty-two volumes; and in 1475 the building, which was sufficient to hold the library until 1755, was erected by Thomas Scott, Archbishop of York. The plate in general use in the library to-day is a simple armorial; but many of the older books have Jacobean plates, on all of which the University arms figure. Among the numerous colleges some have special claim in consequence of the literary merits and antiquarian value of the books they contain. Clare College library contains Italian and Spanish plates. The library of Corpus Christi College first became notable through the bequest of books and MSS. made by Archbishop Parker in 1575. The oldest plate is a rare early Jacobean

armorial, inscribed "Collegium Corporis Christi & B. Virginis Mariæ in Universitate Cantabrigiensi," and is dated 1701, see No. i. Gonville and Caius College is a very old foundation, a curious old pictorial catalogue of its MSS. having been published in 1849. The oldest bookplate of the college, which is also Jacobean armorial, is somewhat scarce. The MSS. at King's College are mostly Oriental, chiefly Persian and Arabic. Perhaps the most interesting library is that of Magdalene, founded by Pepys, containing his prints and drawings, and a number



NO. I.—CORPUS CHRISTI COLLEGE, CAMBRIDGE



NO. II.—EMMANUEL COLLEGE, CAMBRIDGE

Cambridge College Bookplates

of early English ballads. In this library there has been no change in the arrangement of cases for many years, most of them and their contents are just as Pepys left them. The plates are armorial, with supporters on a bracket.

The oldest library in Cambridge is that of Peterhouse, where there are about 700 volumes dating from 1418. In some of these an old name label is found. Queens' College has 30,000 volumes, mostly modern. The early plate, dated 1700, in some of them is anonymous and rare. The plates of Emmanuel College are very singular, the earlier one being Jacobean, similar in style to the University library plate, and was engraved about 1700. A later plate, see No. ii., was engraved by Stephens in 1737, and it is somewhat rare and difficult to obtain. A donative plate, a badly engraved Jacobean, inscribed "Ex dono Reverendius in Christo Patris Will. Sancr. A.C.," is scarce. The shaded Jacobean bookplate of Christ's College, shown in No. iii., is of quite a different type, similar, however, to the one of the early plates used at Eton College. The older plates of the college of St. John the Evangelist are found in two sizes; they have also shaded backgrounds, but the shield of arms is flanked by two supporters. There are some old books in Jesus College containing

some scarce plates, especially the one with the college crest on it; but this library received many additions in

1884, and in these later books a simple modern plate is used.

Trinity College library is deposited in a hall built by Sir Christopher Wren, and includes many rare volumes and MSS., especially dramatic and early Shakespearean literature. The magnificent plate illustrated in No. iv. is pictorial Chippendale, and was engraved by Stephens. There is a later print from the same plate, and also a similar plate not unlike it in design, as well as a very miniature little Chippendale plate, the smallest plate found in any of the University libraries. The Divinity School was built in 1889 out of the Selwyn fund, and now contains Bishop Lightfoot's library. There are also several new colleges possessing modern bookplates, including Newnham for women, which was founded in 1871. Girton was removed to its present site in 1873.

Those wishful to make their collections of Cambridge University plates more complete may add those of the affiliated colleges of University College, Nottingham; St. David's, Lampeter; the University College, Aberystwith; and some of the colonial universities, among which are New Zealand, Bombay, Cape of Good Hope, Allahabad, Sydney, Montreal, and Tasmania.



No. III.—CHRIST'S COLLEGE, CAMBRIDGE



No. IV.—TRINITY COLLEGE, CAMBRIDGE

Old Books

French Illustrated Books

By J. Herbert Slater

ON the 24th of last April, at the Hôtel Drouot, Paris, the six volumes by M. Bret of *Les Œuvres de Molière*, as printed in 1773 par la Compagnie des Libraires Associés, sold by auction for the extraordinary and indeed unheard of amount—for a book—of 177,500 francs, or about £7,100 of our money. I cannot commit myself to a franc more or less when making this quotation, nor is it necessary to be precise. All that is intended to be conveyed is that the six volumes in question realised the equivalent of about £7,000, the largest amount ever paid by auction in France, or indeed in any other country, for a single printed work, no matter how many volumes may be comprised in it. Half a dozen Caxtons with the first four folios of *Shakespeare's Comedies, Histories, and Tragedies* added might cost no more, and when we come to consider the very large and important library which might be "erected," as Naudæus has it, for much less, the imagination oversteps the bounds of comparative analysis and seems to revel in figures which are a law unto themselves. The prices which books realise at auction or elsewhere are not necessarily indicative of their intrinsic value, but they are nevertheless of importance for the time being in this

work-a-day world, and for that reason are commonly quoted as terms or factors capable of disclosing the actual position of affairs with a more convincing degree of accuracy than adjectives have it in their power to express. We may conclude, therefore, that from a mere monetary standpoint, this particular copy of the works of Molière was fortified by very special circumstances or that it never would have realised the large sum in question, or any sum at all approaching it, and this was actually the case. In addition to the portrait of Molière, after Mignard, the six fleurons on

the titles, by and after Moreau, the woodcut head and tail pieces, after Papillon and others, the etcetera, and the thirty-three plates, it had—and here is the point—the whole thirty-three original drawings in sepia, by Moreau, from which these plates were engraved by Duclos, De Launay, Masquelier, and other masters of the period. These original drawings were at one time in the Soleinne copy, but M. le Vicomte Frédéric de Janzé acquired them some forty or fifty years ago for an amount which would now be considered trifling, and having had them inserted in his own copy of the work—the one which recently sold for the large sum mentioned—became closely identified with them in the knowledge



LE SICILIEN OU L'AMOUR PEINTRE
FROM "LES ŒUVRES DE MOLIERE," 6 VOLS., 8vo, 1773

of everyone who had anything to do with French illustrated books of the best period of the eighteenth century, which may be taken to extend from the year 1718 to about 1790.

Collectors of works of this class need a special training which it would be mere affectation to describe as anything less than arduous, for acting upon the perfectly sound principle that early copies are necessarily more desirable than later ones, the illustrations in the former being naturally better, and therefore more desirable in every way, it becomes necessary to know how to identify the earliest issues, and this can only be done by strict attention to detail, unless, indeed, the general appearance of the plates themselves is made the criterion of their excellence, at least to the fullest extent possible, for to say that it is wholly possible would be to convey an utterly erroneous impression, different copies of the very same book often showing many important variations, for the most part intimately associated with the "states" of the plates and their number, no less than with their quality. In this article I propose to mention a few of the more important French illustrated works of the eighteenth century, and to point out their chief peculiarities. It will then be seen that the scope of the collector is of immense extent, and that he might, had he the time, money, and opportunity, fill the walls of a library with hundreds of volumes belonging to the special class of which I have spoken, many of them being at the first glance mere duplicates, but all substantially different notwithstanding. Should he seek to confine himself to the very best and most complete copy of each particular work, rejecting all others which do not attain to the standard of excellence he has set up, this would be a different matter; but in practice he would find that he would not be able to do this, except by the extremely dangerous process of taking to pieces several examples of the same work and making one glorified copy of such portions of them as he decided to retain.

I will first take the works of Molière, by M. Bret, in six volumes, 8vo, 1773, previously mentioned. This is a fine edition, remarkable for the beauty of its type and illustrations. It must be observed that two of the plates, "L'Avare" and "Le Misanthrope," are almost always of inferior quality, though they do exist as good impressions, and should, of course, be procured in that state if possible. Copies which do not contain the starred or double leaves LXVI.-LXVII. and LXXX.-LXXXI. in the first volume are inferior. All the plates, the portrait, and the fleurons should be in proof state without text, and copies containing them in this state should be bound by

Bozérian if possible, as he was the first to seek for and bind these proof copies. There are etchings of all these plates, but only two or three full series are known. The plate called "Le Sicilien," engraved by Moreau himself, after his own design, should have his signature as distinct as possible. The accompanying illustration gives a reproduction of this plate, Moreau being seen at his easel. Finally, copies of this work, as of all others, should be "uncut," that is to say, not cut down by the binder, and they should be in old French morocco by such craftsmen as Bozérian, before named, or, failing him, Capé or Derome. It will be seen from this recital that to obtain an ideal set of the six volumes satisfying all these requirements, for only two or three sets are known, would be rather more than merely difficult.

Another and even finer illustrated edition of Molière appeared at Paris in 1734, and this also is in six volumes, though they are royal 4to in size. Boucher, who was a pupil of Watteau, designed thirty-three elegant plates for this work, and there are in addition a portrait of Molière, by Lepicié, after Coppel, a fleuron on each title, and 198 head and tail pieces after Boucher and others. Mdme. de Pompadour had a set of these volumes on large Dutch paper, as it was the fashion to relate, but it is doubtful, to say the least, whether any such copies were printed, and, moreover, hers, which is still in existence, appears to be of the ordinary size in these more sober days of rule of thumb. The collector who places his affections upon this edition of Molière has need of patience, for there are two distinct issues of it, the first and best having the word "comteese" (for "comtesse") in volume vi., page 360, line 12. Furthermore, in the fourth volume there should be two extra illustrated leaves forming pages 131-134 (which are consequently in duplicate) containing head-pieces and a different ornamental initial. Then, again, according to Mr. Lewine, in volume i. in *L'Etourdi*, page 8 should contain twenty-nine lines of text, while in the second issue the last two verses have been carried to the following page. The plates are occasionally, though very rarely, found as unfinished proof etchings, and also as finished proofs. As in all these cases, no copy can be considered "ideal," no matter what it contains, unless it is in an old French morocco binding. Boucher's plates are so excellent that this edition of Molière's works is called his "masterpiece." They disclose with great fidelity the costumes, architectural style and decorations of the period of Louis Quinze. The one reproduced—"L'Amour Medecin"—is to be found facing page 293 of the third volume, and, like all the rest, is engraved by Laurent Cars, after Boucher. As



L'AMOUR MEDECIN.

FROM "LES ŒUVRES DE MOLIÈRE"

6 VOLS., 4TO, 1734

an example of the complications which may arise when French illustrated books of the fashionable period are concerned, I extract a description of this very edition of 1734 from a recent sale catalogue. The six quarto volumes realised £25—a trifling sum when contrasted with Mirabeau's copy in old red morocco, priced some few years ago at 5,000 francs,

and doubtless of greater value now. The description as drawn by an experienced cataloguer is as follows: "Œuvres, the series of portraits" (some must have been added, for only one portrait was engraved for the work), "and thirty-three plates from the designs by Boucher, special copy on grand papier de Hollande (?) with the portrait" (*i.e.*, the portrait of

Molière after Coypel), "and seven of the plates artist's proof before all letters, without the designer's and engraver's names, 6 vols. in the old wrappers, Paris, 1734, 4to. The plates as 'Epreuves d'artiste avant toute lettre' are 'Le Misanthrope,' 'Le Sicilien ou l'amour Peintre,' 'Le Dépit Amoureux,' 'Les Précieuses Ridicules,' 'Le Medecin Malgré lui,' 'L'Etourdi,' and 'Les Fourberies de Scapin,' the last one bearing the signature 'Chedel, A. J.' Contemporary manuscript descriptions added. The 'Prologue d'Amphitryon' has been substituted by the plate bearing the inscription, 'Personam Capili detrahat ille tuo, Mart, with C. Natoire delineavit, L. Cars, sculp.'" The description is lengthy, as will be seen, yet it was necessary even in this simple case.

Scores of French illustrated books of the best period of the eighteenth century might be critically analysed at length in the same minute way, and in each case it would be found that the plates are met with in a variety of "states," or that some copies of the same book contain one or more extra plates, or plates which were prepared only to be rejected as not coming up to the standard of excellence which the editors considered indispensable. The celebrated Fermiers-Généraux edition of the *Contes et Nouvelles en vers* of La Fontaine, published in two post 8vo vols., 1762, affords an excellent and well-known instance of a variety of eccentricities occurring in one and the same work. All the eighty plates in this edition are after the designs of Eisen, and six of them are to be had "découvertes," the best known being *Le Cas de Conscience* and *Le Diable de Papefiguière*. These two are often met with, but not so the remaining four known as *Les Lunettes*, *Le Bât*, *Le Rossignol*, and *Richard Minutolo*. These are very seldom seen, *Le Bât* especially, and it is quite an exceptional occurrence to find all the six découverte plates represented. Then again, there are twenty-five other plates, usually of smaller size, which were rejected by the Société

d'Amateurs as being either too free or not sufficiently good for their purpose, and an ideal copy of the work should have these bound up in their proper places. It is not necessary to enlarge upon the titles of these rejected plates, though it may just be mentioned that one of them, *Le Faucon*, seems to have been overlooked—assuming it was really prepared for this edition—by several of the authorities who make French illustrated books their special study. Eisen was, of

course, an exceptionally gifted artist, and the plates in these two volumes elevate them to a level of artistic excellence which has seldom or never been surpassed in the case of any works of a similar kind. A very good idea of the artist's style will be obtained from the plate called *Le Gascon*, a reproduction of which is given, its effective simplicity and refinement being distinctly characteristic of the man and his art. The touch of Eisen is seen again in many other works of the period. He, with Gravelot and others, illustrated Boccaccio's *Il Decamerone* of 1757, in 5 vols., 8vo, a work which, though valued for itself alone, is regarded with much greater favour when it contains the twenty plates on fine paper known as the *Estampes Galantes*.

There are two versions of



LE GASCON FROM LA FONTAINE
"CONTES ET NOUVELLES EN VERS," 2 VOLS., 1762

this edition, one in Italian and the other in French, and both were published in the same number of volumes and at the same time and place.

One of the earliest of the French illustrated books of the kind more particularly under discussion is *Les Amours Pastorales de Daphnis et Chloé*, translated by Jacques Amyot from the Greek of Longus, and printed in 1718, so the title-page informs us. The twenty-eight plates in this volume are by Benoit Audran, after drawings by the regent Philippe d'Orléans, and to these is added on occasion a plate by the Comte de Caylus known as the *Petits Pieds*, though this was not engraved before 1728. From what has been said, it will be seen that the main object of all collectors of works of this class is to procure copies containing

as many extra plates as possible; to procure, in fact, a copy which contains more than most others. Considered on general principles, this would be an excellent rule to follow, but there are exceptions to it, and one of them is intimately associated with this edition of *Les Amours Pastorales*. So far as the edition of 1718 is concerned, the presence of the extra

plate of the *Petits Pieds* is by no means an unmixed blessing, for more often than not it is found in the later issues, and for this reason the practice has grown up of describing a choice copy of the work in some such terms as "one of the very earliest issues before the plate of the *Petits Pieds*, by Caylus, was added." This plate may certainly be found in even a very early issue of the book, but in that case it will necessarily have been inserted at a later period, just as any other extra plate may be, and often is, added to complete or, let us say, to render even more noteworthy any illustrated book upon which considerable store is set. The accompanying illustration, entitled *Noces (sic) de Daphnis et de Chloé*, disclosing a primitive and partly open hall festooned with garlands,

the revellers reclining in Roman fashion, gives a very good idea of the artistic style of Philippe d'Orléans, regent of France during the minority of Louis XV., and an amateur artist of very considerable ability.

As *Les Amours Pastorales* is one of the earliest of the French illustrated books which comes within the scope of this article, I have thought it advisable to mention it at length, though the date of its publication does not coincide with the best period. Such a work as Marmontel's *Contes Moraux*, published in 3 vols., 8vo, 1765, with twenty-three pretty plates after Gravelot, by such engravers as Baquoy, de Longueil, Pasquier, and others almost as well known, is more

typical of the period of which I have spoken, though perhaps it is not of the same importance. An illustration taken from this—"Le Philosophe soi disant"—by de Longueil, discloses a very different style, though it falls into its place naturally with the rest, as do the designs of Cochin, Fragonard, and many more, not forgetting those of the Marquise de Pompadour, an artist who, like Philippe d'Orléans, contributed not a little as an amateur to the artistic activity of the age.

Needless to say, it would not be possible to critically analyse many of these French illustrated books within the compass of a short article, nor, even were it possible, would it be altogether satisfactory to do so, as the subject generally is of great complexity, and needs to be handled in a practical and matter-of-fact way, with every little detail and point of difference set down for the benefit of those collectors who make a study of books of the kind. They have their text-books, such, for example, as Cohen's *Guide de l'Amateur de Livres à Gravures du XVIII^e Siècle*, a fifth edition of which appeared in 1886, and Mr. Lewine's excellent

Bibliography of Eighteenth Century Art and Illustrated Books, published in London in 1898. In the margins of these they will often add the discoveries which are continually being made; for these French illustrated works have no finality, nor is it certain, however improbable it may be, that the best known copy of any one of them may not at any moment be supplanted by a better.

There can be little doubt that collectors who have a natural appreciation, so to speak, of finely illustrated works of the particular kind under discussion are, as a class, deterred from having much to do with them on account of what they conceive to be their great



FROM MARMONTEL "CONTES MORAUX," 3 VOLS., 8VO, 1765



FROM LONGUS

"LES AMOURS PASTORALES DE DAPHNIS ET CHLOÉ," 8vo, 1718

cost, for the belief that such books are exceedingly expensive to buy has become so widely disseminated as to have passed almost into a proverb. It is true that the sums occasionally paid for particular copies of these books are arbitrary and fanciful, but large amounts should be quoted not as though they were of universal application, but rather as being highly exceptional for all the following reasons in combination, or on account of any one or more of them. A book of the kind, even though not of great importance in itself, may become so, (*a*) if it is bound in contemporary, or at any rate old French morocco, and is in a good state of preservation, and this is accentuated (*b*) if it is bound by a celebrated craftsman; (*c*) if the book has at one time belonged to some historic or highly esteemed collector, and this is also accentuated (*d*) if it has his arms or some other distinguishing device on the covers; (*e*) if it contain added plates, often consisting of proof etchings, these representing an evolutionary stage in the preparation of the plates; (*f*) if the plates, vignettes, and other embellishments are in unlettered

proof state or in some "state" out of the ordinary; (*g*) if the book contain starred or additional leaves found only in a few copies; (*h*) if it is on large paper or on paper or other material of an unusual kind, as, for instance, vellum, Dutch paper, vellum paper, and so forth; (*i*) if there are bound up all or any of the original drawings from which the plates were engraved. Even if but one of these factors happens to be present, it will add materially to the importance and consequent value of any French illustrated book of the eighteenth century; and when the book happens to be of great interest in itself, and all or the majority of these factors co-exist, it is readily conceivable that there is hardly any limit to the fanciful price which may be obtained for it. The point is that the vast majority of these illustrated works upon which such great store is often set are not essentially valuable, but that they may become so in individual cases by reason of the labour or care which has been lavished upon them in the past, or on account of the highly unusual circumstances by which they may be surrounded.

Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT.

DEAR SIR,—Would you kindly insert in THE CONNOISSEUR MAGAZINE a reproduction of the enclosed photo., with a view to ascertain the subject and artist, if possible? The picture is supposed to represent one of the wives of Henry VIII., King of England, and to be painted by Holbein. The size is about 10 in. high by 8 in. wide.

Thankfully yours,
H. GOUJON.

UNIDENTIFIED PORTRAIT GROUP.

DEAR SIR,—I should be glad if you would insert the painting of a family group in THE CONNOISSEUR MAGAZINE, with a view to ascertaining the artist and family. I also wish to know who the artist was who used the initials I. S. Y., 1855.

Yours faithfully,
E. S. JENNINGS.

BOOK ON ANTIQUE TOBACCO PIPES.

DEAR SIR,—I should be very grateful if you could tell me the name of a book, or other printed matter, about antique tobacco pipes of all kinds, especially painted German bowls in china, carved meerschams, or other kinds.

Also of any collection of pipes that could be seen (such as the Wallace). I should like to know where such a book could be either bought, or seen, if in a library.

Yours truly, A. MALCOLM BODKIN.

AUSTRALIAN PICTURE.

SIR,—I have a dim recollection of a picture called *Australia's First Contribution to English Literature*. Would you kindly tell me whether such a picture has been hung in any London Art Gallery during the last three or four years? My enquiries in Australia have failed to elicit any clear or satisfactory answer.

Yours, etc.,
PALETTE.

BOOK ON ROAD WAGGONS, ETC.

DEAR SIR,—Can you tell a subscriber from the first of any work containing illustrations of road waggons, carriers' coaches, or stage coaches to London in use from, say, 1800 to 1850? Your kind reply will be esteemed.

Yours truly,
GEORGE
LANSDOWN.

DEAR SIR,—The sword illustrated in the September Number of THE CONNOISSEUR MAGAZINE is about 1649, and may be described as a mortuary sword, and quite a good example.

Yours very truly,
PHILIP NELSON, M.D.



UNIDENTIFIED PORTRAIT



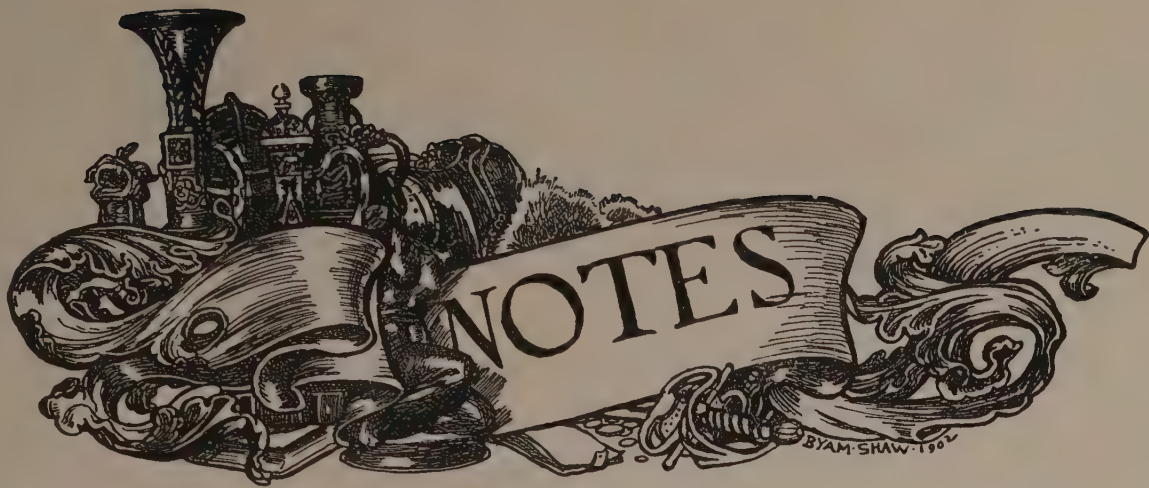
UNIDENTIFIED PORTRAIT GROUP



MARIE LECZINSKA, QUEEN OF FRANCE 1703-1768

BY J. M. NATTIER

At Versailles



THE very fine portrait of *Lady Hamilton* reproduced in *THE CONNOISSEUR MAGAZINE* for February, 1909,

A Note on the Portrait of Lady Hamilton, by Romney, recently reproduced in "The Connoisseur Magazine"

was, as Mr. Roberts has pointed out in his *Catalogue Raisonné*, reproduced without acknowledgment by Stothard as an illustration to the sixth and subsequent

editions of Hayley's *Triumphs of Temper* (1788). *Serena in the Boat of Apathy* forms a singular contrast to the heroine as she appears in the frontispiece, nor is it surprising when we find that this frontispiece is a reproduction (again without acknowledgment) of Romney's portrait of *Miss Honora Sneyd*, well known from the smaller version in the South Kensington Museum, and the mezzotint of *The Lady Reading*, by J. R. Smith. Such details did not trouble Stothard, but they open up a field of curious enquiry as to Romney's various portraits of Hayley's heroine. We learn from the *Catalogue Raisonné* that "Romney painted four pictures of *Serena*, three representing her reading by candlelight in different attitudes, and the fourth in the *Boat*

of Apathy" (cf. Rev. J. Romney's *Memoirs of his Father*, p. 180). All the portraits of *Serena* reading were studies of Miss Sneyd.

Miss Seward, in a letter dated Nov. 25th, 1792, and quoted by Mr. Roberts, speaks of "the beauteous print of Romney's *Serena*, which is exactly like what she (Honora Sneyd) was at sixteen." Obviously this cannot mean that she was painted as *Serena* at the age of sixteen, i.e., in 1769, since the poem did not appear till 1781, a year after Miss Sneyd's death. We learn from Hayley's *Life of Romney* (p. 94) that the series of drawings for the *Triumphs of Temper* "was finished, in despite of his (Romney's) many avocations, within two or three years after the first publication of the poem," as a matter of fact in 1782. This certainly seems to justify Mr. Roberts's suggestion that "Romney commenced one of the pictures before he left England for Italy in March, 1773, and that he adapted and amplified it seven years later for Hayley's poem," i.e., that the drawings were not originally christened *Serena* at all, but were only studies of Honora Sneyd, produced before 1773 — possibly in 1769,



London, Published Sept. 1787, by T. Cadell, Strand.

FRONTISPIECE TO "THE TRIUMPHS OF TEMPER"

when she was sixteen—and adapted at the instance of Hayley for the *Triumphs of Temper*. Miss Seward's "beauteous print," with its "entire and perfect resemblance" to Honora Sneyd, was, it may be conjectured, the well-known mezzotint by J. R. Smith, after Romney, already mentioned, dated Sept. 28th, 1782.

Three of the four pictures of Miss Sneyd above referred to were exhibited at the Grafton Gallery in 1900; the fourth belongs to the Duke of Sutherland. (*Catalogue Raisonné*, pp. 46-7.)

Now, Romney painted Emma Hart thirteen times in 1782, and was constantly at Earham with Hayley, so that we cannot be sure when he painted her as Serena. In a letter dated August, 1786, he writes: "The Bacchanian picture is in *statu quo*, also the Serena and the Cibeles, and the Medea," on which Mr. Roberts notes, "nothing more is known of the last three pictures, which were probably among those that perished (or were stolen) at Hampstead. It is interesting to find that Emma Hart, as well as Honora Sneyd, sat for Serena—Hayley's heroine." Mr. Roberts further notes what we have already pointed out, that the Serena portrait of Miss Sneyd as *The Lady Reading* was copied by Stothard and engraved by Sharp, and forms the engraved frontispiece to the sixth edition of the *Triumphs of Temper*; he says the same of the third of the series—*Serena in the Boat of Apathy*—which, as we have seen, is a portrait of Lady Hamilton. Have we not here a key to the *Serena* which Mr. Roberts believes to be lost, and is not the picture reproduced in THE CONNOISSEUR MAGAZINE that very work to which Romney refers in his letter of 1786, when he was constantly painting his goddess, and living in familiar intercourse with his patron Hayley?—KATHARINE ESDAILE.

It is likely that the wearing of jewelled ornaments was suggested by the custom of decorating the head with flowers in token of joy or triumph, certainly the finest examples of the early Italian goldsmiths' art suggest many floral forms. Raised petal-like plates with veining of plain and rope-patterned wire, bosses of pearls resembling the calyx, pendants of threaded pearls

like tassels of a bluebell, and bunches of grapes made of pearls varying in size threaded on gold wire—all such devices serve to bring before our eyes nature's patterns which served as inspiration to the native worker.

It is interesting to note that though the peasant jewellery of Southern Europe varies slightly in the different districts and townships, yet the type peculiar to the neighbourhood continues with such persistence that in some parts of Umbria there are workers who up to the present day are working at the same patterns, and producing them in a similar manner, as the jewelled ornaments wrought by the ancient Etruscans.

The Adriatic jewels, in which pearl stringing on fine gold wire forms so important a part, are characterised by the most delicate workmanship. Cluster pearls are found

on nearly all Renaissance jewels. In two instances only amongst the examples illustrated there are coloured stones used, a small garnet marking what would be the heart of the flower. The earring is of pure gold. The openwork plaques to which the long thin wire hook is fastened are decorated with soldered wires, with some plain and some rope design, enclosing compartments in varied and beautiful shapes, some of these are open, others are filled with gold and may have been enriched with coloured enamels when the jewel was made in the sixteenth century; two small bunches of pendant pearls hang from the sides, and from a gold hook at the back



SERENA IN THE BOAT OF APATHY

hangs a tassel-like pendant 1 in. in length, whose intricate ornament is clearly seen in the illustration, No. ii.

A similar pendant centrepiece, with two galleries of threaded pearls, is seen in illustration No. i., and has also probably once been ornamented with coloured enamels. This superb pair is also of late sixteenth century work. It measures $2\frac{1}{4}$ in. from the top of the wire to the pendent pearls, and is undoubtedly of Venetian workmanship, as only the most skilful artificers could have accomplished such fine work.

Though several of these specimens are large they can be worn in the ears without the slightest inconvenience, as they are so well balanced that they do not feel heavy; the long hook of fine wire also renders them very safe, an important detail on account of their great value.

Somewhat different in pattern, but essentially Italian in feeling, are the examples No. iii. and No. iv.; these measure $2\frac{1}{2}$ in. and 2 in. respectively. Much larger



OLD ITALIAN JEWELLERY (II.)

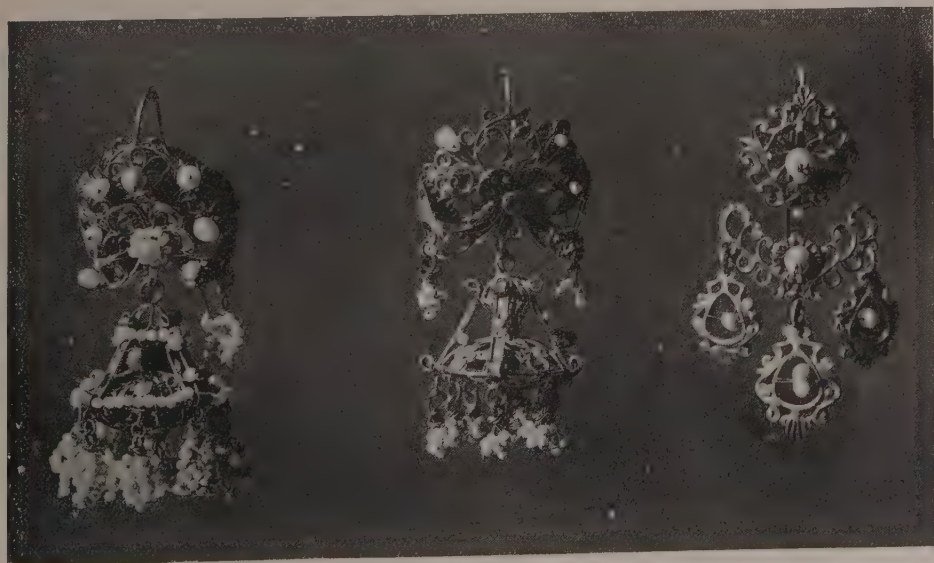
EXAMPLES IV.-VI.

pearls are used, but the primitive method of attaching them by piercing and threading on gold wire, rather than by claw setting, gives a most artistic effect.

The characteristic crescent-shaped top in the fifth example has very lovely pearl-threaded pendants. It is noticeable that this earring is worn as a ship sails, bow foremost and not broadside on, so that only the foremost pendant is shown, unless the ornament is viewed from the side. The wire for passing through the pierced hole in the flesh is secured by means of a spring.

The stud-shaped example is of much redder gold than those described above, the inner row of pearls is threaded, the outer ring secured, with gold pins, which are fastened to the backplate by means of wire; there is a green table-cut emerald in the centre.

It will be remembered that crystals are found in many places on the Continent, and were worked up by the jewellers in several countries. It is to be regretted that much of this fine Italian jewellery was destroyed with



OLD ITALIAN JEWELLERY (I.)

EXAMPLES I.-III.

other valuables at Messina during the earthquake. Those who have opportunities will do well to acquire fine early examples of undoubted authenticity.—
E. N. J.

WE reproduce in this issue a portrait which will be of very

Napoleon great interest to
at St. Helena our readers, and especially to

those who have appreciated Mr. Baily's book upon this fascinating figure of history, containing reproductions of a number of portraits, engravings, miniatures, etc., never before given to the public of this extraordinary man. Nothing more forcibly illustrates the widely differing impressions made by "the little Corporal" upon the artistic world of his day.

The portrait in this number is taken from a small photograph of an engraving of a picture by a French artist, painted towards the end of the Emperor's life, when the confinement in his island prison had told greatly upon him. He is shown sitting upon a seat overlooking the sea, with the background appropriate to the country, gazing out over the waters with the expression of a doomed man, but with the still



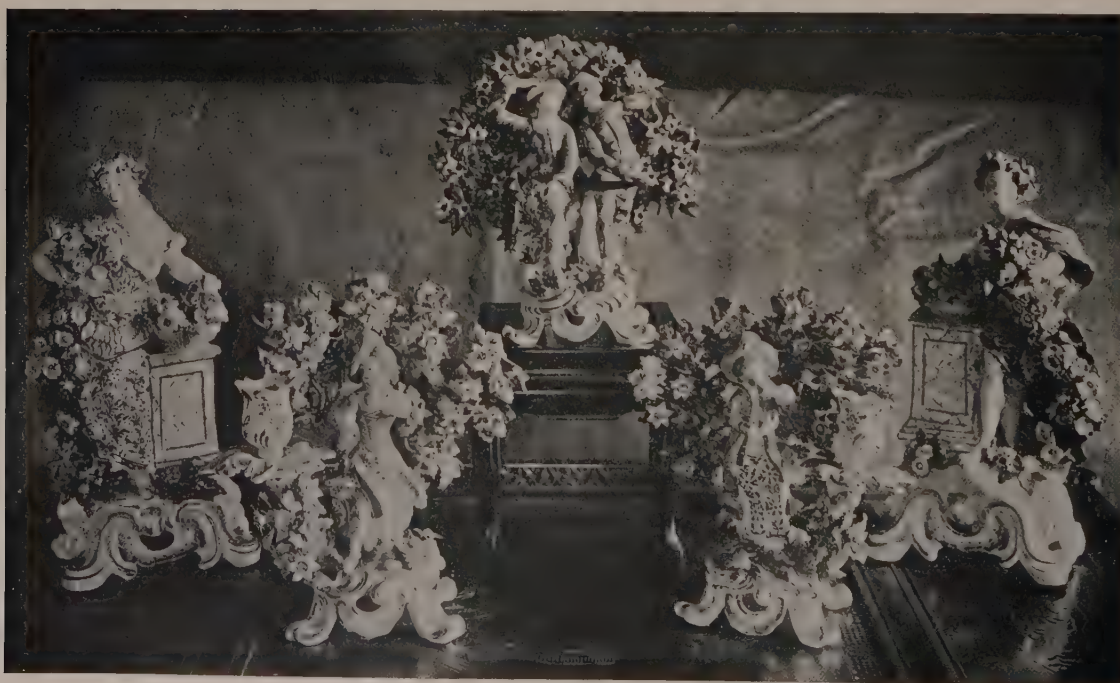
NAPOLEON AT ST. HELENA

ineffaceable mien of the caged lion. He is dressed in a linen suit with wide-brimmed straw hat, and but for the look upon his face—which at once betokens no ordinary man—might be some prosperous planter taking his ease in the beautiful surroundings of his island home. The once dapper Corsican has become very stout in his declining days, a fact which shows graphically the enervating effect of the conditions of his life, coupled with the relaxing character of the climate of St. Helena.

The photo was kindly lent by Mr. Castle Smith, of 27, Netherhall Gardens, whose father came across it in the

island when on a visit to Capetown about thirty years ago. Nothing was known of the name of the artist, but it was said to have been painted in the island.

ON the extreme left and right a very fine pair of Bow figures, with fruit and flowers, on scroll bases. In the **Bow China** centre a very rare Bow group of a harlequin and lady embowered on scroll plinth, and on either side of same a pair of Bow groups as candlesticks, *en suite*, rich foliage, and figures of children.



BOW CHINA

I HAVE been interested in the various articles appearing in THE CONNOISSEUR MAGAZINE on Old English Wine-Glasses, as I have a collection which has been undisturbed for the last 100 years, to which a few glasses have been added from time to time. One of the glasses

numbered 1 was sent to Mr. Albert Harts-horne in 1889, when he was engaged in writing his book on old English wine-glasses, and is there illustrated (Fig. 359), about which he says: "Another air-stemmed glass, also in Mr. Way's possession, has the rose and

two buds, fiat, and the oak-leaf on the bowl, and the Prince of Wales' Feathers on the foot. This is a cycle glass of about 1740." And in a letter on the same subject he says: "But what the origin of putting fiat on glasses was I have not yet found out. I know of about thirty examples in different parts of the country. It is said, and this has not been contradicted, that fiat glasses were those of a Jacobite club in the North of

England. I almost despair of getting at the truth of the matter. My father, who collected a large quantity of beautiful glasses, and many with roses on them, had no fiat glasses."

The glasses No. 2 have a Stuart rose and two buds, and a butterfly. No. 3 are a set of seven finely en-

graved glasses with grape-vines. No. 4 are a set of eight glasses engraved with grape-vines. No. 5 are a pair of very pretty fluted glasses. Nos. 6, 7, and 8 are beautifully cut glasses that belonged to the Right Hon. Frances, Countess of Northampton,

wife of the sixth Earl of Northampton. No. 8 are a pair with platinum rims. No. 9 is one of a set of three glasses with ruby and white twists in the stem, as also are Nos. 20 and 21. No. 20 is engraved with the Hanoverian rose and butterfly. No. 12 is one of a set of eight glasses. No. 16 is a very beautiful glass with dimpled bowl and ruby, yellow, and white twists in the stem.—HERBERT W. L. WAY.



No. I.—JACOBITE WINE-GLASSES, DECORATED WITH STUART EMBLEMS



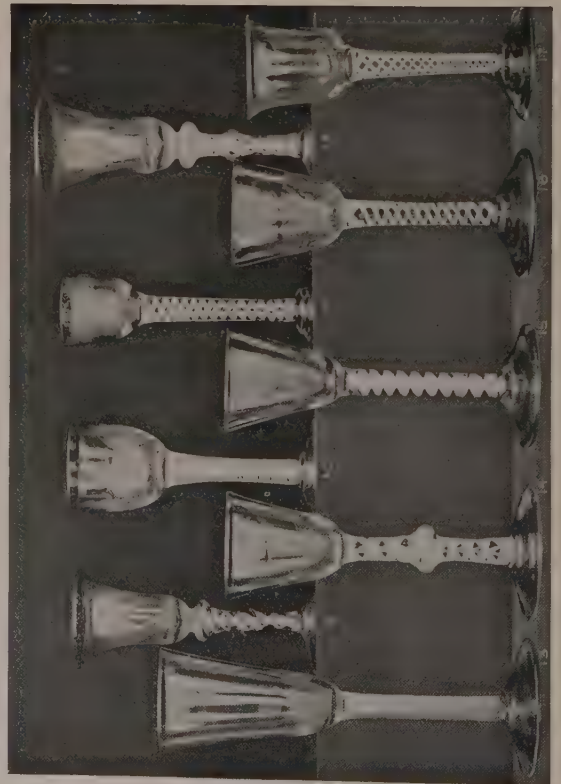
No. II.—EIGHTEENTH CENTURY WINE-GLASSES, DECORATED WITH GRAPE VINES



No. III.—SET OF NINE WINE-GLASSES ENGRAVED WITH GRAPE VINES



No. IV.—GLASSES OF GREAT BRILLIANCY, WITH CUT STEMS
USED BY FRANCES, WIFE OF THE 6TH EARL OF NORTHAMPTON
FORMERLY



No. V.—A VARIETY OF TWISTED-STEM GLASSES, WITH AIR, RUBY, AND



No. VI.—EIGHTEENTH CENTURY GLASSES, WITH OPAQUE AND RUBY-

It has always been generally known to collectors and

**A Remark-
able Historic
Dinner
Service** connoisseurs that the celebrated Wedgwood

service made for the Empress Catherine II. of Russia was exhibited in 1774 in Greek Street, Soho, where it set the town agog with amazement. The rooms were thronged with fashionable people, and this splendid patronage, in conjunction with that of Queen Charlotte, who in 1765 authorised Josiah Wedgwood to style himself "Potter to Her Majesty," established the Queen's ware permanently as the standard body of English earthenware.

Each view in this celebrated service was of some family seat or place of interest in the United Kingdom as they existed in 1774. This Imperial Russian dinner-service is the most famous English service known. With painted views of ruined castles, abbeys, parks, bridges, and towers of a hundred and fifty years ago, it is, apart from its ceramic interest, notable from a topographical point of view. Every single piece, and there are eight hundred of them, has a different view. The body is of a pale brimstone colour, and the view is painted in a rich mulberry purple. The border has a wreath of mauve flowers and green leaves. As the service was intended to be used at the palace of *La Grenouillère*—meaning a marshy place full of frogs—which now forms part of the palace of Tzarkoe Selo, near St. Petersburg, each piece bears a green frog within a shield on



MEDALLION, CATHERINE II. OF RUSSIA
WHITE AND DARK GREEN JASPER

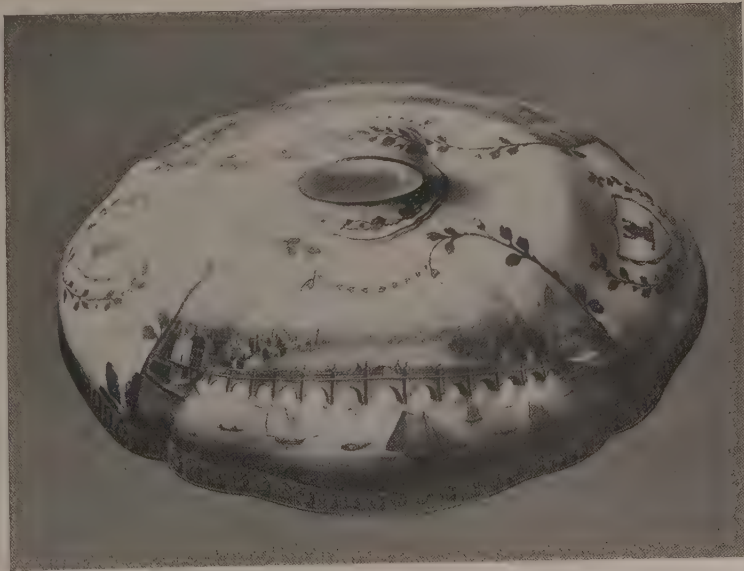
the rim. It was at first proposed that a child and a frog were to be painted on each piece, but this was altered to the present frog in a reserve.

Concerning this Russian dinner-service which the Messalina of the North obtained from England, there has been considerable mystery. It was believed to have vanished. No trace of it could be found. Russian archives were searched in vain by ceramic students.

A few stray pieces existed in this country, five plates in the possession of the Wedgwood family, and two at the Victoria and Albert Museum, and one at the British Museum. This mystery has now been dissipated.

It is one of the events of the year of especial interest to collectors, that by the enterprise of Messrs. Josiah Wedgwood & Sons a large portion of this service is to be exhibited to the public in London this month. It is happy to know that the greater portion of it is still in existence, and whole. There is no doubt that it will attract considerable attention, and that those who are unaware of the old-world beauties appertaining to this distinctly English cream-ware will find the exhibition of more than ordinary interest;

and to those connoisseurs who already know the character of the ware, and are familiar with the only known specimens ever seen in this country, will welcome the opportunity to see so famous a service sent to this country by the especial permission of His Imperial Majesty the Czar of Russia, who has been personally approached, and has evinced a sympathetic interest in the matter.



PIECE OF THE SERVICE SHOWING WESTMINSTER BRIDGE

MESSRS. GEORGE BELL & SONS are simultaneously with the exhibition of the before-mentioned service

The Story of the Find publishing a volume, *The Imperial Russian Dinner Service*, A Story of a famous Work by Josiah Wedgwood, by Dr. George C. Williamson, whose indefatigable energy and painstaking researches in the matter led to the service being unearthed at St. Petersburg. The volume will be illustrated by photographs taken specially in Russia by the Emperor's own photographer. This in itself is of especial interest, as none of these eighteenth-century pieces have ever faced the camera before. The volume records documents never before printed, and it gives a

complete catalogue of the service, of which only one list is known to be in existence. Chaffers, it will be noted, chronicles the service as consisting of 1,244 painted views, making up 952 pieces for dinner and dessert. Dr. Williamson brings the latest evidence on the subject, and records only 800 as now in existence. It is from this fact alone evident that existing ceramic authorities must be corrected up to date. Early writers were often very hazy in their facts. Chaffers evidently had never seen a specimen of the service, as he states that "a green frog was painted underneath each piece."

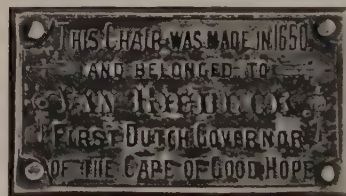
The inception of the volume was due to the author's search for early prints of Hampstead, some twenty-seven of which were, according to William Hewitt's *Northern Heights of London* (1869), to be found as scenes on this Catherine II. service. The difficulties of research in St. Petersburg and the eventual success are graphically told by Dr. Williamson. The personal interest of Their Imperial Majesties the Czar and Czarina of Russia were sought and most graciously given, and Mr. F. H. Wedgwood, a lineal descendant of the great Josiah, travelled to Russia to receive the pieces lent for exhibition in London.

There is little doubt that in the highest Russian circles considerable interest is now shown in regard to this old Wedgwood service. Count Paul de Benckendorff, the Grand Master of the Court, has warmly interested himself in the history of the service. It was speedily removed from its hiding-place, and now occupies a place of honour in the English palace at Peterhof. In view of the recent

visit of the Czar to this country, and the strengthening of diplomatic relations between the Court of St. James and that of His Imperial Majesty, this eighteenth century ceramic link between England and Russia is of exceptional interest.



VAN RIEBECK'S CHAIR



TABLET ON VAN RIEBECK'S CHAIR

inches from the cane-bottomed seat to the ground. It is made of African wood, very strong and heavy for a chair of its kind. The chair itself gives one a good idea of the old Dutch toppers, and from the figures given above it can be gathered that these old Dutchmen must have been broad and sturdy men with somewhat short legs.

The heavy band round the middle of the chair legs is placed there as an additional support, and quite a common thing to be seen round most Dutch chairs. Great interest has been taken in this most remarkable piece of furniture. The late Mr. Cecil Rhodes, who possessed a large collection of the Van Riebeck curios, was very anxious to purchase the chair, but Miss Morison-White always felt she could not part with this relic, and to-day it adorns one of the many artistic and elegant rooms in her house at Brighton.

MESSRS. A. FRASER & CO., Inverness, sold at the beginning of October the important collection of antique furniture and curios formed by the late Mr. James Leslie Fraser. The collection included many authentic Jacobite relics and Highland curios, for which high prices were realised. Among the more notable items were a rare Highland Targe of the seventeenth century, £152; a lock of hair of Mary Queen of Scots, £26; a small piece of fir wood which formed part of the staff of Prince Charles Edward's standard in 1745, £25 10s.; the original pair of colours of the Fraser Fencibles, £155; and an exceptionally fine Highland steel pistol, £60.

The furniture, of which there was an extensive collection, included Queen Charlotte's spinning-wheel, £18; an "Act of Parliament" clock, £28; and a Sheraton bureau, £27; whilst amongst the Sheffield plate must be noticed a snuffer-tray and pair of snuffers, which made £42; and a fine pair of candelabra, lyre-shaped, with two scroll branches, for which £46 was given.



POLYCHROME MAJOLICA RELIEF

THE fine majolica polychrome relief Pieta from the Robbia workshop illustrated is from the collection of Baron Adalb. von Lanna, Prague, which is to be dispersed in Berlin during November. It measures 130 centimetres in height and 73 centimetres in width, and is encased in a handsomely carved wood frame.

Bristol: as it Was, and as it Is, is the title of a most interesting history of the great western port during the last fifty years. The articles which form the backbone of the text were written by Mr. Stone, and appeared first in the columns of the *Bristol Evening News*. They derive additional interest from the profuse pen and ink illustrations of Mr. Loxton, who seems to have kept a faithful

record of many bits of Bristol that have since had to make way for the march of progress. The progress chronicled in this beautiful volume coincides with the era of daily journalism in Bristol. With the establishment of the *Western Daily Press* in 1857 began that open-eyed and advancing policy of improvement which has given to the city a Clifton College, a Merchant Venturers' Technical College, a Colston School for Girls, Girls' High Schools, a widespread system of Council Schools, and now, to crown all, a University. Within the same period the Cathedral has been completed, the spire of St. Mary Redcliffe ("the finest parish church in England") has been built; the principal city bridges have been widened and new ones built; the Clifton Suspension Bridge has been erected; railways have been made on each side of the Avon, docks have been constructed at Avonmouth, and the streets have been revolutionised. The acreage of the city has increased from 7,000 to 17,000, and improved sanitation has lowered the death-rate from twenty-four per thousand per annum to about fifteen. Many of the citizens to whose forethought and energy these and other improvements are largely due have passed from the scene of their labours; but the torch of enterprise has been handed to equally progressive successors, and the *Western Daily Press* and its journalistic co-workers are as active and zealous as ever in keeping the brave old city of the Middle Ages in the van of modern advancement.

THE frontispiece to the present number is a reproduction of the magnificent portrait of the fair but frail *Countess of Castlemaine*, by Sir Peter Lely, in the possession of Earl Spencer, K.G. This beautiful, though notorious creature, the wife of a Mr. Palmer, became the Countess of Castlemaine upon the raising of her husband to the peerage by Charles II., whose mistress she was. For many years she was intimate with His Majesty, the intimacy—broken for a short period—being resumed a few days after the marriage of King Charles to Catherine of Braganza. In fact, so infatuated was her Royal lover that he insisted upon the Queen giving his favourite the honoured position of Lady of the Bedchamber, and openly neglected and flouted his Royal spouse for this beautiful adventuress.

Two of the many fine portraits at Versailles are included in this number, one a portrait of *La Vallière*, by Jean Nocret, and the other Nattier's portrait of *Marie Leczinska*, Queen of France, 1703 to 1768.

The colour-plate on the cover is a reproduction of Henry Bone's enamel of *Lord Nelson*, after the famous portrait by Francis Lemuel Abbott.

Books Received

- Michelangelo*, by Gerard S. Davies, 12s. 6d. net. (Methuen and Co.)
- Art in Great Britain and Ireland*, by Sir Walter Armstrong, 6s. net. (Heinemann.)
- Selected Pictures at the French Gallery*, 10s. 6d. net. (Simpkin, Marshall.)
- Marks on Pottery and Porcelain*, by Burton and Hobson, 7s. 6d. net. (Macmillan & Co.)



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Books.—*Facsimile Copy of Magna Carta.*—A1,878 (Faversham).—The publication you describe is worth about 5s.
Bowdler's "Family Shakespeare," 10 vols., 2nd edit., 1820.—A1,886 (Ballymoney).—The ten volumes of this work would not fetch more than—say 5s. Your nine odd volumes of the *Encyclopædia Britannica* are practically valueless.

Bibles and Book of Common Prayer.—A1,882 (Preston).—About £2 10s. would be the value of the three volumes you describe.

Theatrum Botanicum, 1640.—A1,928 (Tunbridge Wells).—This book is worth about £2 2s.

Complete Body of Husbandry, 1756.—A1,947 (Bowes Park).—The commercial value of this work is not above 5s.

Tennyson's "Idylls of the King," 1867.—A1,197 (Burnham).—Your three volumes of Tennyson, illustrated by Dore, are probably worth 15s. The value of your autographs depends upon whether they are signed letters, or merely signatures. The names, however, do not appear interesting.

Cicero, 1536.—A1,841 (Tunbridge Wells).—The value of this book is about 10s.

Coins.—*William and Mary Halfcrown.*—A1,198 (Bristol).—Several varieties of William and Mary halfcrowns were issued in 1869, all of which are common. Values range from 3s. to 7s. 6d. per specimen, according to condition.

Engravings.—"Le Premier Navigateur."—A1,160 (Johannesburg).—This plate is worth about £2, and that on the left of photograph, 30s.

"The Fisherman's Departure" and "The Fisherman's Return," by W. Ward, after R. Corbould.—A1,351 (Copenhagen).—If ordinary mezzotints, this pair is worth about £10 to £12, or if prints in colour, about double the sum. The portrait of Dreyer is worth about £4 to £5.

"The Dying Fox-Hunter," by C. Hunt, after F. C. Turner.—A1,357 (Olney).—We presume this is the print you refer to. In colours it is worth about 30s.

Hieroglyphical Prints.—A1,352 (Wakefield).—These are worth only a few shillings.

"Paulo and Francosia," by W. Ward, after J. R. Smith.—A1,338 (Woodbridge).—The value of this engraving is about 17s. 6d.

"The Right Hon. Lady Mary Campbell," by J. McArdell, after A. Ramsay.—A1,330 (Totnes).—This is a rare old portrait, and a fine impression would bring from £12 to £15.

Mezzotints by Vertue.—A1,280 (Harrow-on-Hill).—If these are prints published by Vertue, they are of very little value. Vertue only engraved in line.

Objets d'Art.—*Leather Mug.*—A1,284 (Christchurch).—The leather mug you describe is not likely to be of the 14th or 15th centuries. It is more probably modern, and of little value, but we should be glad to inspect it. We do not quite understand what you mean by "Pretender glasses." Genuine old glasses of the period (1715-1750) are worth about 30s. each, but if inscribed they would be of greater value.

Pottery and Porcelain.—*Teapot, etc.*—A1,935 (Birchington-on-Sea).—Your enquiry is much too vague. The teapot decorated with pink roses is not likely to be Lowestoft, but we cannot say what it is, or its value without seeing it. The jugs are probably old Staffordshire, but they must be seen also.

Spode Dessert Service.—A1,917 (Florence).—Spode dessert services vary much in character, and it is difficult to give an approximate value. Your service, however, may be worth about £8 to £10.

Marks on Plate.—A1,883 (Abergavenny).—The marks you give appear to be those of a Paris maker, *Veuve Chicanneau*.

Vienna Porcelain.—A1,321 (Ashtead).—The mark you reproduce resembles that used in Vienna, but you do not say what the ornament is that you wish valued.

Sheffield Plate.—*Candlesticks and Stand.*—A1,203 (Bombay).—From your description, the articles do not appear to be genuine Old Sheffield, and we think it would pay better to sell them in Bombay than to ship them to England. Your miniature must be seen to be valued.



The Wedgwood Exhibition. The Record of One Hundred and Fifty Years' Work

By Arthur Hayden

THE year 1759—exactly one hundred and fifty years ago—as far as naval and military victories go, was the most glorious that England had ever seen. Guadaloupe was captured, the French army was vanquished at Minden in Prussia, Admiral Boscawen defeated the French fleet off Lagos in Portugal, General Wolfe gained a decisive victory at Quebec, and Hawke almost annihilated the French fleet in Quiberon Bay.

But a greater victory was being won in Staffordshire by a young master potter—Josiah Wedgwood—who raised the status of English ceramic art from mediocrity to unequalled distinction.

In his own day fine Wedgwood ware was bought by the aristocracy of Europe and by the leaders of culture in the New World. He won the blue riband for English pottery, inasmuch as his jasper plaques and vases were copied by the Royal Factory at Sèvres. To-day from Dresden to Madrid, from Boston to Melbourne, State museums set eager store by their treasures of old Wedgwood ware. And while Quiberon and Minden are well-nigh forgotten, Wedgwood is a household word.

It is a happy inspiration of the Directors of

Messrs. Josiah Wedgwood & Sons, Ltd. (direct descendants of the great potter, the fifth generation) to hold an exhibition of Wedgwood ware in London illustrating its progress and development for a hundred and fifty years after the founder, "Old Josiah," as he is familiarly termed at Etruria to-day, became a master potter in 1759.

There are examples of the early cream ware of beautiful variety of form surpassing anything that had been seen before and decorated with flutings and pierced designs of extraordinary delicacy, exhibiting complete mastery over the plastic clay. There are fine



1.—GLACIÈRE OF THE IMPERIAL RUSSIAN SERVICE
VIEW 1067 MILTON ABBEY, DORSETSHIRE



2.—SOUP TUREEN AND COVER VIEW 615 TRENTHAM



3.—SAUCE TUREEN, COVER AND FIXED STAND
VIEW 569 LLANSTEPHAN CASTLE



4.—COVERED DISH VIEW 711 SIR WILLIAM MAIN'S
GARDEN IN SURREY

specimens of the black basalt ware which achieve results of which the worker in bronze might justly be proud. Of the world-renowned jasper ware in vases and portrait medallions, there are important examples being exhibited well known to collectors and connoisseurs. The Wedgwood Museum at Etruria has for the moment disgorged some of its treasures in the shape of moulds and trial pieces, models and "shop patterns" (the latter being in pottery what engravers' proofs are in another art); and many manuscripts and letters are shown and portraits lent especially with a view to making the exhibition of biographical interest as well as of ceramic value.

But, above all, there is to be seen in this country for the first time since 1774, by permission of His Imperial Majesty the Emperor of Russia, a representative

selection of the celebrated service made by Josiah Wedgwood for the Empress Catherine II. of Russia. This is a ceramic event of the greatest importance. The full story of how this service came to be unearthed

from the royal palace at St. Petersburg, of the official correspondence relating to its discovery, and of the topographical interest and value of the views painted on this English Wedgwood earthenware service, is told in a fully illustrated volume by Dr. Williamson shortly to be issued by Messrs. Bell.

This Imperial Russian service, made for the Empress Catherine II., was of

cream earthenware, or "Queen's Ware," so termed by Wedgwood in 1765, when Her Majesty Queen Charlotte commanded him to make complete table services for the royal use. Wedgwood received Her Majesty's command to call himself "Potter to Her



5.—DISH VIEW 1129 WEDGWOOD'S HOUSE, ETRURIA
HALL, STAFFORDSHIRE



6.—PLATE VIEW 855 THE PUMP
ROOM, HAMPSTEAD



7.—SAUCE-BOAT VIEW 562
WINDSOR PARK



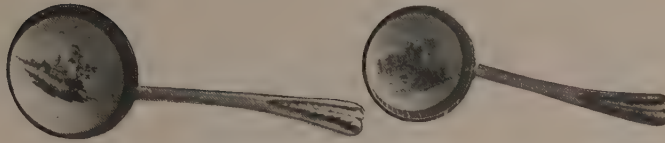
8.—COMPOTIER VIEW 962
BLENHEIM PARK, OXFORDSHIRE

The Wedgwood Exhibition

Majesty" in 1765, and from that date he termed his cream ware "Queen's Ware."

To quote Wedgwood's own catalogue, of which

only one known copy exists in French, this complete table service for fifty persons was "ornamented with various views of Great Britain, country seats of the nobility, gardens, landscapes, and other embellishments, all painted in enamel and executed according to the orders and instructions of the most illustrious patroness of arts, the Empress of all the Russias, by



9.—SAUCE LADLES
VIEWS 1263 AND 612
RUINS OF A CASTLE AND STANFORD CHURCH

Hampstead; and the Thames from Chelsea. There are custard cups with views of Richmond, and sauce-boats with the scenery of

Windsor Park. A fine dish has a view of Barlaston, in Staffordshire, and another shows old Etruria Hall. A square *Compotier* has a view of Blenheim, Oxfordshire; a fine *Glacière* gives a picture of Richmond Abbey, Yorkshire; a soup plate shows Kendal Bridge, Westmoreland, and another Morpeth Castle



10.—TRIANGULAR COMPOTIER
VIEW 643
ST. MICHAEL'S MOUNT, CORNWALL



11.—DISH TO NO. 4.
VIEW 514
SHRUB HILL, WINDSOR

Her Imperial Majesty's very humble and grateful servants, Wedgwood and Bentley, London, 1774."

The potter acknowledges his indebtedness to many members of the English nobility who generously gave facilities to his artists to make original sketches on their estates. Old Josiah, waxing eloquent on his decorations, turns one sentence in his descriptive catalogue, which is suggestive of one of the periods of Macaulay a quarter of a century before that eminent *prosateur* was born. His subjects, he says, range "from rural cottages and farms to the most superb palaces, and from the huts of the Hebrides to the masterpieces of the best-known English architects."

Among the subjects of interest there are some quaint views of eighteenth century London suburbs, including Well Walk, Hampstead; A scene at Highgate; Hampstead, from the highest part of the Heath; View of the Marsh at the bottom of the Heath, at

Northumberland. An oval salad-bowl has a painted view of Blair Castle, in Scotland, the seat of the Duke of Athol. Many of the views are the only pictorial records left of old buildings and bits of landscape long since vanished.

There are no less than 1,282 views painted on the 952 pieces comprising this service, each view being numbered, and the examples shown at the Wedgwood Exhibition have been selected to show their characteristics in regard to shape and decorative interest, and are detailed in the catalogue. The body is of pale brimstone colour, and the view is painted in a warm purple. The border is decorated with an oak wreath, and, as will be seen in the illustrations, there is a frog in a reserve. This frog is painted green, and was placed there by reason of the service being intended for use by the Empress Catherine II. at her palace of *La Grenouillère*, near St. Petersburg — *Grenouillère* meaning a marshy place full of frogs.



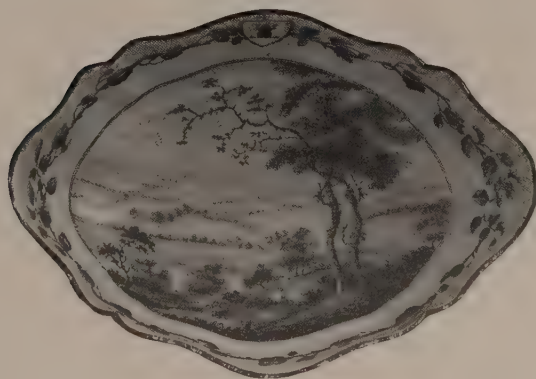
12.—CUSTARD CUP
VIEW 1232
VIEW RICHMOND, SURREY



13.—DISH BARLASTON HALL, STAFFORDSHIRE

This complete service was exhibited in London in 1774, the painting alone for which entailed an expenditure of over £2,200, and all the fashionable folk flocked to see it at Greek Street, Soho. At the

plate. The number of this, painted on back, is 190, and in the catalogue of the service against 190 is no entry, showing that this piece also never left the country, and by some circuitous route found its way



14.—SALAD BOWL VIEW 491 BLAIR ATHOL



15.—DISH VIEW 1031 WINDSOR CASTLE

Museum at Etruria are three plates of the Catherine II. service, which evidently never reached Russia, and were probably discarded as not being correct enough to leave the works. The British Museum has another

into the national collection. Up till now no specimens of the Catherine II. service have ever left St. Petersburg, and it is by the gracious permission of His Imperial Majesty the Emperor of Russia that



16.—PLATE VIEW 860 ON THE THAMES AT CHELSEA



17.—DISH VIEW — ROYAL GARDENS, KEW

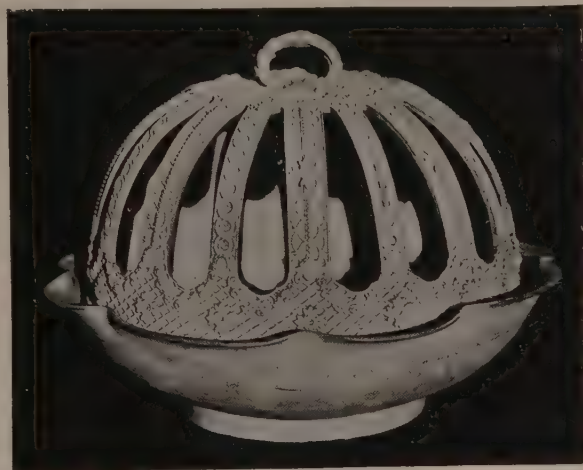


18.—SAUCE-BOAT VIEW 561 WINDSOR PARK

The Wedgwood Exhibition

they are included in the present exhibition in Conduit Street by Messrs. Josiah Wedgwood & Sons. A member of the Wedgwood family visited St. Petersburg, inspected the service at the Peterhof Palace, and brought a selection of pieces to this country.

chief beauties in old Wedgwood ware, apart from colour, which occupies a field by itself in the marbled wares, and in the subtle delicacies of the inimitable jasper ware. The symmetry and grace of all of them is remarkable ; ornament is subservient to design. The



19.—CREAM COLOUR QUEEN'S WARE

PERFORATED CHESTNUT BOWL AND COVER

As may be imagined, many pieces of so large a service have been broken in use, and some of those shown have met with nasty accidents, made almost invisible by careful restoration by Mr. Abbott, of Kingston-on-Thames.

The gallery at 11, Conduit Street, will be a revelation to lovers of eighteenth-century English ware, and there is little doubt that the fashionable world of 1909 will be as eager to see the historic service as were their ancestors in 1774.

Cream Ware (Unpainted).—The specimens exhibited conclusively show that form is one of the

pattern models from the Etruria Museum strike this note definitely. Many of these forms are ideal, from which nothing could be taken and to which nothing could be added. These are unglazed, and served as standard patterns for guidance in the factory. Take, for example, the beautiful *Chestnut-Bowl and Cover*, perforated and decorated in the most delicate manner ; or the exquisitely balanced *Fruit-Basket and Cover* ; or the graceful *Basket Compotier*, having an intricacy of pierced work (see illustrations), all three of which are still being produced at Etruria.

In cream-ware teapots we illustrate two examples from the set of unglazed standard models, which have a strength and originality about them not found in any other contemporary work. The one with the perforated fillet around the rim and the decorative griffin is a bold acclimatisation of classic *motif* to English



20.—CREAM COLOUR QUEEN'S WARE
FRUIT BASKET AND COVER

PERFORATED



21.—CREAM COLOUR QUEEN'S WARE
PERFORATED BASKET COMPOTIER



22.—CREAM COLOUR "BISQUE" PATTERN TEAPOT

requirements. The other, with the relief decoration in bamboo and floral japonica design, is suggestive of Oriental inspiration. In middle eighteenth century days Bow had successfully adapted the Chinese relief pattern of the *prunus* blossom, and here is Wedgwood's masterly seizure of the same feeling in cream ware.

Like all creative geniuses Wedgwood made an idea his own. In two Egyptian teapots (see illustrations) his ready treatment of a far-off subject is happily exemplified. In the one made before 1790 there is the well-known Wedgwood plume knob, which is



24.—CREAM COLOUR "BISQUE" PATTERN TEAPOT
EGYPTIAN DESIGN WITH "PLUME" KNOB

practically a group of ostrich plumes conventionalised into ornamental use. Later this knob was omitted and its place taken by a small model of a crocodile, giving the distinct touch of the Nile.

The two-light *Candelabrum*, in unglazed cream ware, with a seated figure of Minerva, is perfectly balanced. The companion to this has a figure of Diana. This was at the beginning of the descent of the gods and goddesses into Staffordshire.

Among the most wonderful of the working examples are certain patterns carved in wood. We illustrate a *Vase in Wood*, and the finished result in cream ware, with additional relief decorations. These models in pear wood or mahogany were executed in London evidently by wood-carvers of no mean distinction, and in all probability by some of the workers for Chippendale. Another illustration shows a large *Soup Tureen and Ladle and Stand*, in three parts, carved in wood. Wedgwood had the perspicacity to see that the contemporary wood-carver could provide the Staffordshire potter with models. In his incised work he had



23.—CREAM COLOUR "BISQUE" PATTERN TEAPOT
JAPONICA DESIGN

applied the grace of the silversmith to his ware, and employed a technique suitable to the clay. Two pieces, a *Fruit Bowl* and a *Dish* (illustrated), show the models cut out of a solid piece of wood.

This is enough to show the deliberation and foresight which Josiah Wedgwood displayed in the accumulation of his designs in cream ware, which exhibit an extraordinary versatility of invention combined with strict utilitarian result.

Two Cream-Ware Jugs show the transition between



25.—CREAM COLOUR "BISQUE" PATTERN TEAPOT
EGYPTIAN DESIGN WITH CROCODILE KNOB

The Wedgwood Exhibition

cream ware and the jasper (see illustration). They are decorated in the Elers and Astbury manner with applied relief. But, for the first time, classical figures appear instead of floral decoration, and the black painted background gives the Etruscan feeling which Wedgwood had in view when experimenting in the direction of his jasper plaques and vases.

A singularly interesting piece is a small *Teapot* of deep chocolate-coloured ware. This is of early form, with the usual crabstock handle, and has Oriental floral decorations in relief. It is the echo of Elers the Dutchmen, and of Böttger's Meissen ware. There is a tradition in the family that this is the first teapot Josiah Wedgwood made during his 'prentice days. It certainly belongs to that early period. (See No. 35.)



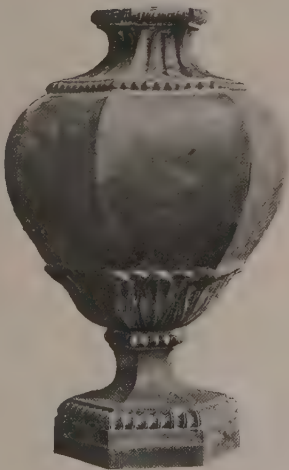
26.—TWO-LIGHT CANDELABRUM CREAM
COLOUR "BISQUE" PATTERN, WITH FIGURE
OF "MINERVA"

Variegated or Marbled Ware.—

This class of Wedgwood is greatly collected. There is the "solid" agate produced by fine layers of clays of different colours and the "surface" agate, the body of the latter being of cream ware. There are many fine vases of this ware, and from those exhibited one is here illustrated, finely marbled in imitation of nature. A *Candlestick* is also shown of pleasing markings. (See Nos. 36 and 37.)

Black Basalt Ware.—"Egyptian black" as it appears in the old catalogues is one more of Wedgwood's triumphs. Elers had made it,

and Twyford had improved it. But Josiah Wedgwood had the right to style his production "black porcelain." With its rich black smooth surface it was employed by him in various fields. Teapots and



27.—PEAR-WOOD CARVED VASE "MODEL"



28.—CREAM COLOUR QUEEN'S WARE "RESULT"



29.—GRIFFIN CANDELABRUM IN BLACK BASALT
COMPARE WITH NO. 30



30.—GRIFFIN CANDELABRUM THE PEAR-WOOD CARVED
MODEL FOR NO. 29

candelabra and inkstands are among the more useful articles, and vases and busts and medallion portraits represent the higher flights, and his life-size busts are in grand manner. The bust of *Minerva* (18 in. high) is illustrated, and *Mercury* is another well-known classic bust of similar style.

Among the basalt exhibited are several lamps of interesting classic form; these were mainly used to contain the coiled wax taper employed in sealing letters. The interesting ewers *Wine* and *Water* are well known, and were designed by Flaxman. A fine *Griffin Candelabrum* can be compared with the model carved in wood from which the casts were taken, and the double-handled *Vase with Triton Figures* is a remarkable example of basalt ware.

Jasper Ware.—It is here that Josiah Wedgwood reached the highest pinnacle of his art. Nothing like it had ever been seen in the ceramic world before. Its variety of colours—blue, in various tones, sage-

green, olive-green, lilac, pink, yellow, and black, and, of course, white, which is its natural body without the use of metallic oxides—made it of the highest



32.—CARVED PEAR-WOOD MODEL DISH AND FRUIT BOWL



31.—CARVED PEAR-WOOD MODEL FOR SOUP TUREEN
AND LADLE

decorative value. Plaques were inserted into mantelpieces or used as embellishments for furniture.

Important vases of the most perfect modelling took their place among the greatest triumphs of the European potter. Cameo portraits of extraordinary fidelity and artistic excellence added to the portrait gallery of contemporaries and ancients. Wedgwood was, in association with his partner, Bentley, the classic scholar, a child of the eighteenth century. Pope

The Wedgwood Exhibition



33.—CREAM WARE "TRIAL" JUG, SHOWING TRANSITION
BETWEEN QUEEN'S WARE AND JASPER



34.—CREAM WARE "TRIAL" JUG, SIMILAR
TREATMENT TO NO. 33



35.—JOSIAH WEDGWOOD'S FIRST TEAPOT, MADE DURING HIS "PRENTICE" DAYS



36.—CANDLESTICK IN "SOLID" AGATE WARE



37.—VASE IN "SURFACE" AGATE WARE



38.—BLACK BASALT LAMP



39.—BLACK BASALT BUST
OF MINERVA



40.—TRITON HANDLED VASE
BLACK BASALT



41.—WINE VASE BY FLAXMAN

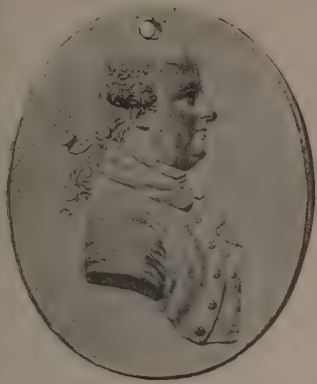


42.—LEOPARD HANDLED VASE, WITH
ENGINE TURNED FLUTINGS BLACK BASALT



43.—WATER VASE BY FLAXMAN

The Wedgwood Exhibition



44.—PORTRAIT MEDALLION
PATTERN MODEL OF BENTLEY,
WEDGWOOD'S PARTNER, 1768-1780



45.—PORTRAIT MEDALLION
PATTERN MODEL
MRS. JOSIAH WEDGWOOD



46.—PORTRAIT MEDALLION
PATTERN MODEL
JOSIAH WEDGWOOD



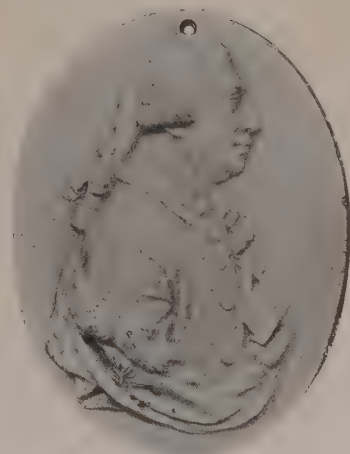
47.—THE BARBERINI OR PORTLAND VASE TWO VIEWS



48.—PORTRAIT MEDALLION PATTERN
MODEL QUEEN CHARLOTTE
MODELLED BY HACKWOOD



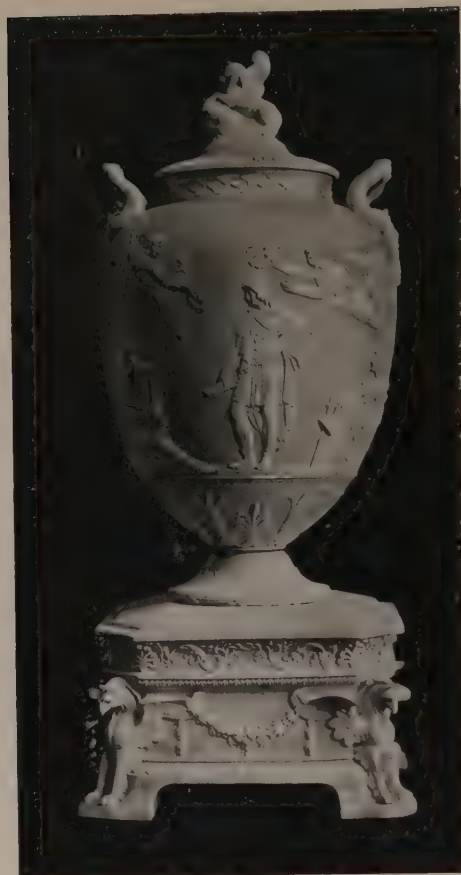
49.—JASPER VASE INVERTED
HANDLES ARABESQUE DECORATION



50.—PORTRAIT MEDALLION PATTERN
MODEL GEORGE III.

translated Homer into English verse, and Wedgwood translated classic designs into English pottery, and the greatest of these was the *Barberini or Portland Vase*.

The original, now in the British Museum and badly fractured, having been smashed by a lunatic in 1845, is of dark blue glass on which a layer of nearly opaque white glass is united. The vase belongs



to the early part of the third century, and was discovered near Rome in the seventeenth century. The vase was deposited in the library of the Barberini family, and was secured by James Byres, an enthusiastic collector and antiquary residing at Rome. It was purchased by Sir William Hamilton for £1,000, and sold shortly afterwards by him to the Duke of Portland at an enhanced

51.—PEGASUS VASE AND PEDESTAL
SUBJECT, "APOTHEOSIS OF VIRGIL,"
BY FLAXMAN



52.—LEOPARD TRIPOD VASE



53.—SPHINX TRIPOD VASE

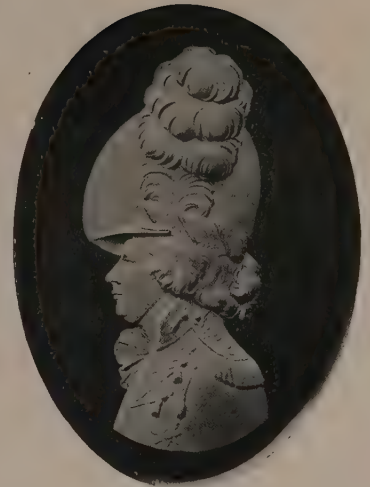
The Wedgwood Exhibition



54.—PORTRAIT MEDALLION IN JASPERWARE OF THE PRINCESS OF WALES, AFTERWARDS QUEEN CAROLINE



55.—DISH WITH THE ARMS OF MARQUIS DE FOY, LISBON circa 1780



56.—PORTRAIT MEDALLION IN JASPERWARE OF GEORGE IV., IN THE UNIFORM OF THE ST. JAMES' VOLUNTEERS

value. Henry Webber was the artist who modelled the reliefs round the vase, and the original wax models here shown are from the Etruria Museum.

ware, made also in basalt, are interesting on account of their bold and symmetrical design. They were put to utilitarian service and served as lamps and as



57.—TWO PLATES, PAINTED QUEEN'S WARE, SHOWING HERALDIC DEVICES, CARDINAL'S HAT AND ARMS OF A BISHOP

Wedgwood issued, after colossal labours on its perfection, copies at fifty guineas each. Of these first issues not more than thirteen can now be located, and some are in foreign museums. It is one of the most glorious copies of ancient art by trained craftsmen directed by genius.

The *Leopard* and *Sphinx Tripod Vases* in jasper

ink-stands. The twisted-handled *Vase* with arabesque decoration is of exceptional interest and of early period.

The remarkable vase surmounted by a Pegasus cover belongs to a pair, the subjects being the *Apotheosis of Virgil* and the *Apotheosis of Homer*. A copy of this latter was in the Tweedmouth



58.—GROUP OF PAINTED QUEEN'S WARE DINNER PATTERNS MODERN REPRODUCTIONS OF THE DESIGNS IN
WEDGWOOD'S ORIGINAL PATTERN BOOK, 1769

collection, and changed hands for eight hundred guineas.

The *Cameo Portraits* in jasper ware are of great variety, and extend over a wide area from early classical subjects, including mediæval celebrities, to the illustrious contemporaries of Wedgwood. From Henry

naturally includes some of the work of to-day. It is a noticeable fact how the genius of old Josiah has permeated the factory. The designs from the old pattern books contemporary with Flaxman are being faithfully painted on the cream dinner-ware to-day as then. Happily persons of discrimination and taste



59.—PAINTED QUEEN'S WARE VEGETABLE DISH MODERN REPRODUCTION OF A
DESIGN IN WEDGWOOD'S ORIGINAL PATTERN BOOK, 1769

of Navarre to George Washington, from Voltaire to Miss Edgeworth, from Marie Antoinette to Mrs. Siddons, the gallery embraces most of those inscribed on the roll of fame.

The portraits illustrated are typical of the series—*George III.*, *Queen Charlotte*, modelled by William Hackwood, and signed W. H., *Josiah Wedgwood*, *Mrs. Wedgwood*, and Wedgwood's partner, *Thomas Bentley*, and two fine cameos of *George IV.* when *Prince of Wales*, and the *Princess of Wales*.

Extending over a period of 150 years, the exhibition

have recognised what these productions of Wedgwood mean. Such was Wedgwood's European reputation that it was not thought remarkable for services to be made for cardinals or for foreign noblemen. The plate with the cardinal's hat, that with the arms of a bishop, and the dish with the arms of the *Marquis de Foy* (Lisbon) show this. (See illustrations.)

The *Group of Modern Cream Ware* has a charm unequalled by any modern production. Not only is it reminiscent of the old feeling, but it stands

The Wedgwood Exhibition



60.—CUPS AND SAUCERS, PAINTED QUEEN'S WARE

MODERN REPRODUCTION OF THE DESIGNS IN
WEDGWOOD'S ORIGINAL PATTERN BOOK, 1769

as the living record of the old tradition faithfully cherished in one family of master potters whose very workmen are descendants of the potters who knew old Josiah. The vine pattern, the thistle and scale, and many of the others found in to-day's pattern book, such as the strawberry, the lag-and-feather, and convolvulus are known to collectors and lovers of the old ware.

Against keen competition the firm of Wedgwood

Etruria to paint the cream ware to meet a sustained demand. Continued interest has been shown in this cream ware, and the revival of public taste in regard to old furniture and old china has led to the discovery by the public that the old eighteenth-century Wedgwood designs have been continuously made, and are still produced by the firm to-day. To lovers of harmony in domestic interiors this cream ware has been found to strike the correct note. It is a pleasing



61.—GROUP OF DINNER PLATES, QUEEN'S WARE

MODERN REPRODUCTION AS ABOVE

was selected to produce a fine table service of over 1,200 pieces for use at the White House, for President Roosevelt ; this is in porcelain which, by the way, Messrs. Josiah Wedgwood & Sons manufacture of a superlative quality.

It is pleasing to find a band of artists trained at

instance of the inspired taste of the initiated few keeping the flame alight.

The Wedgwood Exhibition in Conduit Street will give the general public an educative opportunity to see the possibilities of old and modern Wedgwood.

The Connoisseur

Without doubt, in these days of keen collecting and discriminating connoisseurship, there is something lovable in the name of Wedgwood, and no other

existing firm could make such an exhibition of infinite variety of ware—much of it incomparable, most of it of surpassing beauty, and all of it dignified.



62.—PATTERN PLATE OF CHINA TABLE SERVICE OF 1,200 PIECES, AS SUPPLIED TO PRESIDENT ROOSEVELT FOR THE WHITE HOUSE, WASHINGTON



63.—CORNER VIEW OF THE WEDGWOOD MUSEUM ON THE OLD WORKS AT ETRURIA, STAFFORDSHIRE

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